

THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated).

a.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

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NEW YORK CITY



DR. ROLAND DIGGLE

American composer, author, and organist whose 201st published organ composition was recently released.

THE AMERICAN ORGANIST

July, 1938

Dr. Roland Diggle, Composer

By CLAUDE L. MURPHREE

American Composers: Sketch No. 48

Is there an organist in America who at some time or other has not played some of the organ compositions by Roland Diggle? Surely, if figures were available as to frequency of performance of organ selections by living composers in every city, town, and village in the United States, the name of Roland Diggle, like that of Abou Ben Ad'hem, would lead all the rest. Rarely has there been a composer who has paid such devoted attention to the needs of the small-town organist, or to the limited resources of the average two-manual organ, as this English-born California organist who next year will celebrate his twenty-fifth anniversary as organist of St. John's Episcopal Church, Los Angeles, and who has just released to the public his two-hundredth published organ work.

As he himself says: "It isn't the money that has kept me writing, but the encouragement that I have received from the hundreds of organists in small places who have played my pieces for the past twenty years. It is not the famous, nationally-known organists, but the organists in the small church with a small organ to work with, that have been responsible for 60% of the pieces I have written." Not that some of our outstanding recitalists have not been quick to realize the inherent musical worth and beauty of many of Dr. Diggle's works; more and more they are beginning to realize that what is simple, direct, and tuneful is not necessarily cheap or indicative of shoddy workmanship.

Roland Diggle was born Jan. 1, 1885, in London, England, neither of his parents being especially musical, and his early education was in various schools in the English metropolis. His organ teachers were Walter Parratt, W. S. Hoyt, and Alexandre Guilmant. In piano and theory he worked with Stanley Hawley and Frederick Moore. Dr. Diggle adds, however: "I really feel that I have taught myself all that essentially matters."

His first church position was at St. Margaret's, Lothbury, but this must have been of short duration, as he came to America in 1904, and was first associated with St. John's Church, Wichita, Kansas, and later with St. John's Cathedral, Quincy, Illinois, before going to his present position at St. John's Episcopal in Los Angeles in 1914.

In 1908 he married Mary Webster, and they have one child. Dr. Diggle became a citizen in 1912. In 1914 he received the degree of Doctor of Music from the University of the State of New York, at what was then somewhat expansively called the Grand Conservatory of Music. His work for the degree included a symphony, string quartet, an organ

Something about the British-born American composer whose output of compositions tops all the rest and whose efforts in behalf of recognition for other composers make it the more important to pay attention to his own catalogue of organ compositions.

sonata, and a choral work—which certainly should be the equivalent to any Ph.D. dissertation!

At St. John's Church in the City of Angels Dr. Diggle plays a 4-55 Skinner built in 1925, and directs two volunteer choirs, an adult chorus of 34 voices, and a boychoir of 18, with a total of three rehearsals weekly. Besides this work and his composing, he contributes articles to various musical periodicals, having been for many years a reviewer of organ music published abroad in T.A.O. He has given some 250 organ recitals.

His published organ compositions now number 201, with about 40 or 50 in manuscript. Of anthems he has about 15 in manuscript and 25 published, the most popular being "Benedictus es Domine" and "Fairest Lord Jesus" (Gray).

Other compositions flowing from his prolific pen have been piano pieces of an educational nature, two suites for orchestra, three string quartets, two 'cello sonatas, and a violin-cello-piano trio. Here a quotation from one of Dr. Diggle's characteristic letters will be enlightening:

"I am inclined to agree that composing is 10% inspiration and 90% perspiration. I do not like copying music, hence I usually sit down at my desk and just write a piece of music; and if on playing it over it turns out to be a dud I burn it up and forget it. I cannot write if things do not work out easily. One Christmas day after a good dinner I wrote two pieces in about four hours, that have gone quite well. Pieces published over twenty years ago are still selling, and I receive programs from all parts of the world—England, Australia, New Zealand, South Africa, India, France. The numbers on these programs are mostly of the *Will o' the Wisp*, *At Sunset* type.

"If I have a kick coming, it is that the organists who could play such a piece as, say, the *Toccata Jubilant*, do not do so for the simple reason that it takes some practise to play well. So instead of putting a little work on it they play an easy piece they can read at sight . . . The worst thing a composer has to fight is the sloppy, careless organist, who simply rambles through a piece in slipshod fashion. I care not how simple the piece or who the composer, it deserves a fair treatment.

"After hearing scores of my things played, I would say that the two big faults are lack of musical feeling and the universal craze to play everything too fast. I remember one top-notch recitalist playing my *Vesper Prayer* and making it sound like a Tuba solo on a merry-go-round! A composer can give you only the printed notes—only the player can give you the music."

When it comes to evaluating his amazing output of organ works, one is reminded of his own remark: "I am not over-keen on much of the more modern organ music for the reason that I find that my listeners still prefer Hollins, Dubois, Lemare, Guilmant, etc." Certainly Dr. Diggle would be the first to disclaim any attempt to write music in the style of Jepson, Sowerby, or Vierne; yet there has been a steady growth in his own personal manner of utterance, in ease and sureness of expression, which is immediately discernible upon an examination of some 50 of his organ works, dating from 1914 on. I find myself definitely preferring his work of 1924 to that of 1914, and that of 1934-38 to both.

These compositions, in which are represented nearly all our leading publishers, represent a great variety of mood and content. Some, like *At Sunset, By the Lake of Gennesaret*, and *Song of Happiness*, are small, unpretentious, melodious works, deftly harmonized, and simple to play; while others, such as the finely-organized *Passacaglia and Fugue*, the *Toccata Jubilant*, or the *Introduction-Variation-Fugue on Dundee*, are, while difficult, stunningly effective, and eminently worthy of a place on a virtuoso's recital.

The choraleprelude type of organ piece has inspired Dr. Diggle to some of his happiest work: the *Introduction, Variations, and Fugue on Marian* (Rejoice, ye Pure in Heart); the *Choral Symphonique* based on four familiar hymns; the *Concert Fantasia on Materna* (America the Beautiful) especially suitable for patriotic services—and incidentally the best arrangement of the tune I know; and the *Chorale Fantasia*, similar in treatment to the *Choral Symphonique*. For Christmas there are three especially effective numbers: *Christmas Carologue*, *Carol Fantasy*, and *Carol Prelude* (the latter a sturdy treatment of "God Rest ye Merry Gentlemen"). Last year appeared a charming piece suitable for Mother's Day: *Mother's Evening Prayer*, based on an old hymn, simply and gracefully harmonized. And turning to a melody of secular origin, I should mention the excellent setting of "Annie Laurie" in the *Wee Kirk Wedding Song*, already a favorite with audiences.

Recitalists are always on the look-out for compositions of the scherzo or whimsical type, to enliven and lighten up their programs; here Dr. Diggle has enriched our repertoire with four particularly effective numbers: *Will o' the Wisp*, a rippling bit of tonal lace-work in 6-8 time; *Allegretto Grazioso*, which has an almost Chopin-like lilt; a dainty *Concert Caprice*; and *Souvenir Poetique*, lusciously harmonized.

Returning to pieces of a brilliant character, suitable for recital, I should like to mention, in addition to the *Passacaglia*, *Toccata Jubilant*, and *Dundee* already listed, three attractive works which would make 'A Song of Thanksgiving,' an *Allegro Maestoso* in 3-4 time, *Triumph Song*, likewise in triple rhythm, and *Song of Exultation*, a vigorous grand-choeur, perhaps the best of the three. Then there is the dramatic *Legend of St. Michael*, a work of some length characterized by an animated syncopated figure; also a fine set of variations based on a hymn-like melody, the *Concert Fantasia*. *Festival Toccata* is a brief but effective show-piece. An interesting recent work is the *Rhapsody Gothique* in which rhythmic and harmonic elements dominate the purely melodic.

For those who wish an appropriate selection for Armistice Day or other patriotic celebrations, there is an excellent set of variations called *American Fantasy*, in which strains of the "Star-Spangled Banner" form a pedal counterpoint.

Should any bride desire something different from the conventional Wagner-Mendelssohn wedding marches, nothing

could be more joyous than *Festal Procession*, subtitled *Marche Nuptiale*.

For the organist of moderate ability and moderate-sized organ, there is a host of tuneful things. Highlighted on such a list would be *Sundown at Santa Maria*, a truly beautiful melody of much charm; the lilting *Autumn Memories* and the almost equally effective but somewhat somber *Autumn Twilight*; the delicate *Pastoral Romance* and plaintive *Resignation*; *Reverie Triste* and *In Pensive Mood*, in the same emotional genre; and the *Chant Poetique*.

It should be said that Dr. Diggle's 200th published work is a brilliant *Song of Triumph* suitable for Easter or general recital use. Against swift-moving chord progressions in 3-2 time, the old Easter carol "O Filii et Filiae" is effectively counterpointed. It is dedicated to the writer.

Following is a representative all-Diggle recital, recently given by the writer, and each number a particular favorite:

Song of Exultation; Rejoice, ye Pure in Heart;
Legend of St. Michael; Sundown at Santa Maria;
Song of Happiness; Will o' the Wisp;
Choral Symphonique; Song of Joy;
Mother's Evening Prayer; Toccata Jubilant.

Appended are several lists comprising the compositions mentioned in this discussion, and giving the publishers and the year of publication.

CHORALPRELUDE TYPE

American Fantasy—White-Smith, 1916
Carol Fantasy—White-Smith
Carol-Prelude—G. Schirmer, 1935
Chorale Fantasia—White-Smith, 1932
Choral Symphonique—Ditson, 1926
Christmas Carologue—White-Smith, 1935
Concert Fantasia on Materna—Ditson, 1929
Rejoice ye Pure in Heart—Gamble-Hinged, 1933

MARCH OR POSTLUDE TYPE

A Festal Procession—G. Schirmer, 1926
Hymn of Victory—White-Smith, 1933
Marche Heroique—White-Smith, 1915
Marche Triomphale—Novello, 1914
Paean of Praise—Ditson, 1934

OF MODERATE DIFFICULTY

Autumn Memories—White-Smith, 1916
Autumn Twilight—Gamble-Hinged, 1936
Chanson de Joie—Gamble-Hinged, 1915
Chant Poetique—White-Smith, 1918
In Pensive Mood—Schmidt, 1925
Lake of Gennesaret—Ditson, 1935
Mother's Evening Prayer—White-Smith, 1937
Resignation—Augener, 1916
Reverie Triste—Ditson, 1917
Pastoral Romance—Gamble-Hinged, 1914
Song of Happiness—Gamble-Hinged, 1914
Souvenir Poetique—G. Schirmer, 1929
Sundown at Santa Maria—White-Smith, 1930
Wee Kirk Wedding Song—White-Smith, 1930

BRILLIANT—RECITAL TYPE

Allegretto Grazioso—Gray, 1936
Concert Caprice—Ditson, 1932
Concert Fantasy—Presser, 1915
Festival Toccata—White-Smith, 1934
Introduction-Variations on Dundee—Gray, 1935
Legend of St. Michael—J. Fischer & Bro., 1931
Passacaglia and Fugue—White-Smith, 1934
Rhapsody Gothique—Gray, 1932
Song of Exultation—Schmidt, 1932
Song of Thanksgiving—Presser, 1927
Song of Triumph—G. Schirmer, 1938
Toccata Jubilant—Ditson, 1931
Triumph Song—Presser, 1914
Will o' the Wisp—Gray, 1933

Planning for Next Year's Work

By RUTH KREHBIEL JACOBS

Children's Choirs: Article 6

WITH the successes and the failures of the past season behind us, most of us are tempted to think of these summer months as an opportunity to relax, and forget all about the church and the choir. Then, in the fall, when a new season suddenly confronts us without plans and without preparation, we start rehearsals in the same old hectic, unsettled way, and decide that a children's choir is more trouble than it is worth.

On the other hand, if we would but make intelligent use of the vacation months, we could start the season with well-laid plans, positive purposes, and active interest. The time spent during the summer in selecting new music, creating new contacts, evolving new ideas, developing new programs, collecting new material, will release just so much more time and energy in the winter, when both time and energy need to be conserved. A detailed plan of action gives an assurance and authority that both the children and the church will recognize—and respect. It is, after all, impossible to put work completely out of mind during the summer; and it is far more sensible to think about it than to worry about it.

I have the habit of jotting down ideas just as they come to me, then later on I collect them, sift them, and write down, black on white, my objectives for the year. These are kept close at hand in a convenient notebook, and at the end of the season are irrefutable evidence of my successes—and my failures.

My reminders for the children's choir would resemble quite closely the following outline:

GET ASSISTANTS:

Choir Guild:

- To take charge of registration;
- To measure the children;
- To adjust robes.

Assistant Teachers:

- Folk-dancing;
- Shop work;
- Play director;
- Secretary.

SELECT MATERIAL:

- Choose a group of good hymns to be memorized;
- Christmas music;
- Easter music;
- Select a play (at least decide on the theme);
- Build a program for the children to learn;
- Find good material for the story period;
- Find out about good children's books on music;
- Keep a file of interesting material.

PLAN THE SCHEDULE:

- Concentrate all classes in one part of church;
- Avoid gaps in the program;
- Make a selective choir of the best voices;
- Arrange for an extra rehearsal for them;
- Have a story period;
- Find out what children are capable of playing illustrations.

HIGH-LIGHTS:

- Play;
- Festival or concert trip;
- Recreational trip.

CONTACTING THE CHILDREN:

- Letters to former members;
- Attractive folder to all families in the church;
- Information: Requirements, ages, classes, events, prizes;

Summer is the ideal opportunity for the industrious organist to leisurely plan for next season's work by replenishing his repertoire and clarifying his ideas for better results year after year.

Give some to children to distribute to friends.

PRELIMINARY TO FIRST REHEARSAL:

- Meeting of all assistants;
- Registration of new members;
- Meet minister to plan dates for special events.

A successful children's choir needs the cooperation of a number of people. One of the objectives of the church is to press as many people as possible into active service. The children's choir can be the outlet for a number of various talents. No director can do all the work alone, and even if it were possible, it would be a foolish policy.

The choir-guild can be a very helpful organization. Children have the inconvenient habit of growing several inches between June and September. Robes that fitted well in June will look like stolen goods in September. It takes a long time, as anyone knows who has tried it, to measure a large group of children and an equal number of robes, to lengthen sleeves and change hems, until it looks as if each robe were really intended for the child who wears it. That is the job of the choir-guild. Their work should start with the registration of the children. If they must get the measurements, they might just as well take charge of the full registration. In a previous article it was suggested that the registration-cards should include the following information: name, address, telephone, age, birthday, grade in school, parent's name, musical activities, height, and robe-measurement (arm-pit to wrist, and back of neck to floor).

Another type of assistant to contact during the summer is the assistant teachers. There are doubtless some trained people in the church who can do some of the choir-work better than the director himself. If folk-dancing is to be in the schedule, it should be taught to someone who has had some experience in folk-dancing. If the boys and girls are to have hand work, it should be directed by someone who is clever with his hands and original with his ideas. I discovered last year, for instance, a graduate of a local art school who had been forced by the introduction of a professional plan to relinquish her Sunday-school class; she was happy to have this outlet for her training, and the children were no less so.

Sometime during the year, the children should present a musical play. There should be someone in the church with some dramatic experience or training. All the details of the play, except the preparation of the music, should be in his charge. That person had better be discovered during the summer. When the season is under way, it may be too late.

The more extensive the choir program, the more secretarial work it demands. Even if there were no other records to keep than those of attendance, I should select a secretary—some young person, who by contact with the work can develop into a capable assistant.

Selecting the musical material for a whole year's program is no small task, but each year it should become easier. A play, considered too difficult last season, may be just the thing for this winter. The Easter music that was so effective last April might well bear repetition. The sample copies of Christmas material that you put away in your files last December will perhaps solve your problem for the coming Christmas. That cantata that you read about in some review

of new music, did you send for a copy of it? If you did, then you will very likely be foresighted enough to study its possibilities this summer. Almost every professional magazine has a department for the review of new publications. If you are not interested in the whole magazine, then at least keep that page of reviews. Some hot day in August, find a cool spot, and see what suggestions those clippings have for your choir needs.

Is there anyone in the church who could be persuaded to present the choir with a library-fund? Some very attractive children's book have been coming on the market recently and can be of great help in making the music-story period vivid. The public library might even cooperate in making a special collection for the use of the choir-school. At any rate, I should list books among my necessary summer investigations.

The schedule, too, is a matter for preliminary planning, in order to avoid conflict with other church organizations that might be planning to use the same place at the same time. If you are planning a succession of classes, arrange them with quiet and activity alternating. It is wise too, to keep the classes concentrated in one part of the church building. Otherwise, the temptation to play wild Indians all over the church is wellnigh irresistible.

Every season must have its highlights. The children look forward to the unusual things outside the usual routine. They will put an endless amount of energy into the achievement of an interesting goal. What will those incentives be? A concert trip? Then where, and how will you finance it? A festival? Then whom will you invite to share it with you, and how is it to be publicized? Is there going to be some special trip this year, beside the customary picnics? How can that trip be made of some educational value as well?

(To be continued)

How can it be tied up with the choir studies? Whatever special project you propose, it will need planning. What a relief it is to start the first rehearsal with the assurance that the necessary contacts are already established.

One problem the director has to face each year is that of interesting new children. A form letter should be prepared and sent to all former members several weeks before rehearsals begin. Instead of depending on the usual church avenues of advertising, why not prepare an attractive folder this summer? Present the children's choir activities in as attractive a way as you can conceive, and print or mimeograph it on paper of a bright, cheerful color. Send a copy to each church family, and give several to each former choir member to distribute among his friends. If your church is in a residential district, it would do no harm to leave a folder at the door of each home.

It is wise to have a conference with the minister too, before the summer takes too firm a hold on him, for your summer planning is not complete until you have set definite dates for all the major events of the year.

The first meeting of the year should be a conference with all your assistants: choir-guild and teachers. This meeting should produce a clear idea of the objectives of the year, and a definite understanding of the individual responsibility of each associate.

Does all this sound like a hard summer ahead? Not a bit of it! It is work that should be done leisurely, and can wait until you are in the mood for it. But if after a strenuous season, it seems that you will never be in the mood for further planning, then pack up a few clothes, a notebook and a tennis-racket, and get you off to some summer-school, where you can, for a few days or a few weeks, relax and recreate with a purpose.

Austin's Chest Action Explained

By T. SCOTT BUHRMAN

BETWEEN the finger and the ear in the organ world is quite a complicated bit of mechanism. Unique among actions is the Austin system, the UNIVERSAL WINDCHEST, of which two drawings are shown. In the drawing showing an enlarged view of a small portion of the mechanism within the chest,

1. is the magnet which, when the key is depressed, will be energized and will draw
2. the little metal disk up off of its present seat over the exhaust port and allow the air within the small
3. PRIMARY POUCH to exhaust through the channel which has thus been opened at the valve 2, into the open air outside the chest. So long as the metal disk 2 covers the channel, as in the drawing, compressed air from the universal windchest is entering the primary pouch through the upward-slanting channel, filling the pouch with air and holding
4. the exhaust-valve against its port. But when the disk 2 is held away from the channel by the action of the magnet, the compressed air no longer enters the primary 3, and the compressed air entirely surrounding this pneumatic motor (on the inside of the universal windchest) collapses the motor and draws with it the valve 4 which in turn opens the channel into the larger
5. MOTOR PNEUMATIC, and the compressed air within this motor then exhausts through the channel into the outside air. And as this main motor exhausts from the inside, the wind pressure which entirely surrounds it within the universal windchest forces it to collapse and draw with it toward the left

Two drawings of the mechanism within the Austin universal windchest and a complete explanation of how the mechanism works when the organist touches a key and sends an electrical impulse over the wires from the console to the windchest.

the trace attached to its moving surface. When the key is not in action and the magnet is dead, the unit is in the position as shown in the drawing, and compressed air from within the chest (all these action parts are within the chest) is entering through the open channel shown and filling the main pneumatic motor 5.

6. is not a slot in the trace but is a wire-link, attached to the trace at its left end, and to the upright trigger (PIPE-BAR VALVE-LEVER) at its right end. By this method the trigger is free to describe a mild arc, where it touches the trace, which it must do or the action will be stiff, or possibly break in use.

7. is one solid piece of sturdy wire (PIPE-BAR VALVE-WIRE) bent to shape. At its top it is pivoted into the under side of the top board of the chest, and at its bottom end it is pivoted into the upright trigger. The arm of the wire extending outward to the right is attached to the valve which covers the pipe-hole through which wind can be admitted to the pipe to make it speak.

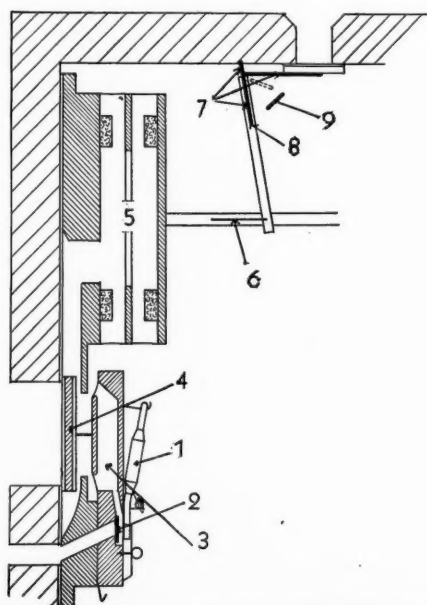
The pipe-valve, covering the underside of the pipe-hole, is held in place both by the wind-pressure within the chest and

by a light spring, not shown in this simplified drawing. Since the upward-slanting trigger is linked to the trace by the wire at its bottom end, and at

8. is pivoted to the sturdy wire, the pressure on the pipe-valve tends to hold it over the pipe-hole, and when the trace is moved to the left by the collapse of the main motor 5, this upright trigger merely pivots at point 8, and its bottom end moves to the left while its top end swings to the right, pivoted at 8. Nothing happens, so far as the valve covering the pipe-hole is concerned.

9. is the stop-control mechanism. When the stop is off, this bit of mechanism is shown in position as drawn, but when the stop is on, it moves over to the position shown in the dotted line, and then when the trace moves left and the upright trigger starts to pivot at point 8, the top of the trigger should move to the right, but is prevented from doing so because the stop-mechanism 9 is close up against it (in dotted position); the result is that the whole valve-wire 7 is moved leftward, from the pivoted point 8 and the wire that extends out to the right and carries the pipe-hole valve is pulled away from the pipe-hole. Wind then enters the pipe and away goes the music.

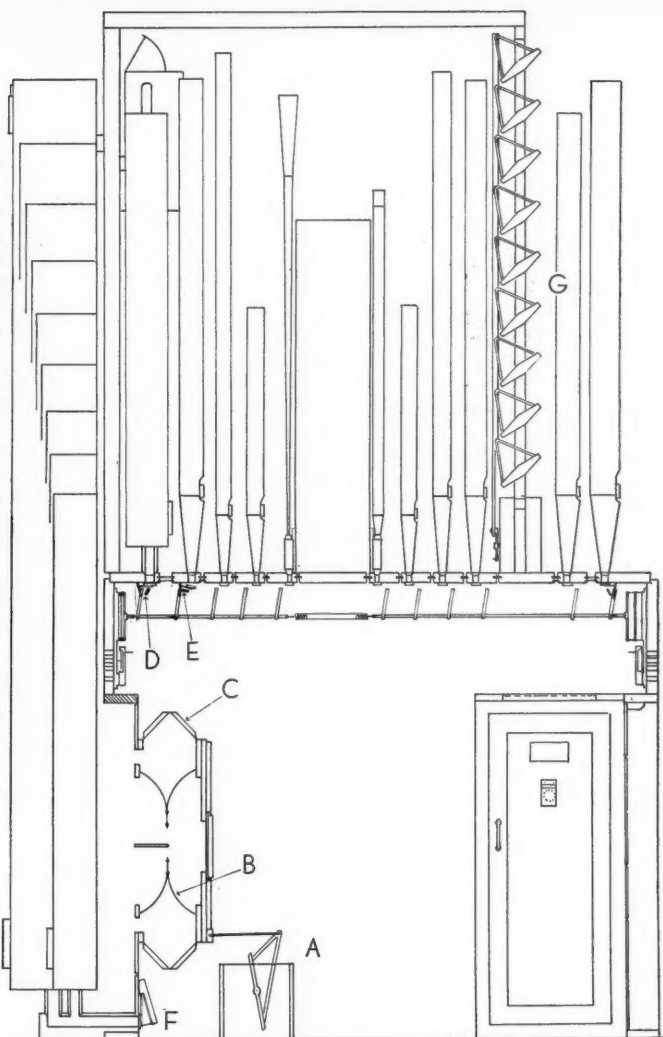
Wire 7 is attached to the under side of the chest as shown; it cannot get away from that point, though it can swing on it. Therefore, with the stop-mechanism in the dotted-line position, the top end of the upright trigger cannot swing to the right as its bottom end is pulled to the left; hence the wire 7 must swing because of the movement applied to it at point 8.



A description like this is all very complicated, but all the facts are given and if the drawing is studied a little, Miss Soosie will soon learn as much about the mechanism as Dr. Pedalthumper pretends he knew all the time.

When an Austin organ is built under ideal conditions—meaning where an architect has had education enough to provide proper space for the organ—the organist can walk into the universal windchest and stand under the trace to which wire 6 is attached. Under such conditions, any organist can easily and quickly remedy any sudden show of temperament on the part of the organ action.

The second drawing, greatly simplified, shows the principle of the Austin universal windchest. The chamber, filled with pipewind when the motor is on, is entered through a vestibule, the outer door of which is shown in the lower right. Probably no man would be strong enough to open this door



against the pressure within, so a small hole is bored in the door, and on the inside is suspended over it a leather-covered flap. To enter the chamber, poke your finger into this hole and push the flap away from the hole, permitting the wind that has leaked into the vestibule to escape; and then the door can be opened and the vestibule entered. Close this outer door, and again open a similar flap-covered hole in the inner door, which thus fills the vestibule with air at the pressure of the windchest being entered; the inner door can then be opened and we are standing erect in an Austin universal windchest, with the pipework overhead. At

A. is the wind-trunk feeding air into the chamber, and the flow of wind from the blower is regulated by the valve as shown, which in turn is operated by the REGULATOR at the left.

B. is one of the springs that help establish the wind-pressure determined upon and maintain its even pressure. The outward shape of

C. (RESERVOIR FOLDS) also helps maintain an even pressure, for the spring presses more heavily as the outer-board or RESERVOIR HEAD (here the righthand face) of the regulator is pressed inward by the pipe-wind from the blower, while the wind-pressure on the folds at C is less as the face-board or head is pressed to the left; thus the two tend to equalize the sum total of resulting pressure.

D. shows the stop-mechanism in the off position and

E. shows the same stop-mechanism in the on or speaking position. The two pneumatic-motors shown in the other drawing in close-up are just left of the letter D in this drawing.

F. shows the valve for an off-set bass pipe, whose speaking is controlled by an electrically operated pneumatic-motor, very

similar to the one already described, though the magnet and electrical part of it are on the side instead of below.

The trace that operates the individual valves under the pipes does not normally extend across the chest with a pneumatic-motor at each end and a spring in the middle, as here drawn, though on occasion that can be done; there is a motor only at one end, and the spring is at the other.

At G. are shown two pipes of that unbending Puritanism that permits of only one grade of dynamic strength. They're outside the pale of respectability. They, in other words, are unenclosed, unexpressive. And behind them is the row of shutters for the enclosed pipework.

Those who have moved rapidly in an elevator from the first to the fiftieth floor of a Manhattan skyscraper know the strange feeling in the ears with the different atmospheric pressure prevailing as we go up or down; the same feeling comes when entering or leaving a universal windchest, and the same remedy (swallowing) completely corrects the mildly annoying sensation. After that, all is perfectly normal.

As an infant student of the organ my chief worry was that the water-motor might refuse to stop at the stopping time and blow up such pressure as to explode the whole organ. It was a needless worry, like a lot of others. In this chest, should the other regulating mechanism go on a popular sit-down strike, and the blower, like the tax-stealing politicians, know no limit to its activity, the net result here would be merely that the right face (head) of the regulator would be blown so far leftward that the fixed rod (SAFETY-VALVE DOWEL) standing between the two springs would meet the advancing face of the regulator and press open its central safety-valve panel; the over-supply of wind would escape, and there the difficulty would end. Of course in the mean time the blower would be having an increasingly hard time forcing wind past that controlling-valve in the intake-pipe down by the letter A. Modern students probably do not know that this disturbing sensation of fear that bothered many of us years ago when the old water-motor refused to stop; we knew we'd get hail-Columbia if anything happened to the precious organ while we were practising. (Ever feel that way, Miss Soosie?)

What are the advantages of this type of windchest? The wind can so easily get into the pipe-holes and in such plentiful supply, because the whole room immediately beneath is filled with pipe-wind and the wind is not required to first pass through any smaller impeding chamber or groove; and this is supposed to help the tone. Second, you can walk into the chamber and make repairs like a gentleman without loss of temper, without spending seven days taking something apart, without taking your Sunday clothes off and putting on overalls. Besides, it's a nice quiet place to sit and meditate during the sermon. At any rate it was one of the contributing factors to Austin fame, and one of the organ-world's most reliable pieces of ingenious but simplified mechanism.

Long-term buyers who consider the permanence of their investment find the chest a great economy when the organ has reached the age of thirty or forty years and leather-replacements become necessary, as they invariably do. The only replacements are the primary pouch and motor-pneumatics, one each for each trace—not one for each pipe; and the replacements can be made easily without taking the organ apart or putting the organ temporarily out of commission. All the labor is spent directly on the replacement process, none whatever on getting ready for it or putting the organ together again after the job is done.

Does any other builder use the universal windchest? No, it's an Austin patent, though an organ here and there has politely borrowed the principle, without any particular permission from the patent-owners. Our thanks to Mr. Howard A. Walker and his associates in the main office of Austin Organs Inc. in Hartford, Conn., and to Mr. Herbert Brown of Austin's New York office, for the drawings and facts herewith presented.

Marcel Dupre's Console

From data by MR. DUPRE

Explanatory details of a very unusual modern console

BY COURTESY of its owner we herewith present a description of the console and organ in the studio of Mr. Marcel Dupre, at Meudon, France, some six miles from Paris. If the present stoplist differs from that on December 1937 page 420 it is because the present list works directly from new copy furnished by Mr. Dupre.

MEUDON, FRANCE

MARCEL DUPRE STUDIO

Cavaille-Coll, 1900-1933

PEDAL		8	Trumpet
16	Soubasse		Oboe
	Contrebasse		Tremulant
	Violoncello	CHOIR (Man. 2)	
8	Bourdon	16	Quintaton*
	Cello	8	Principal*
16	Bombarde		Cor de Nuit
GREAT (Man. 1)		4	Flute Douce
UNEXPRESSIVE		2 2/3	Nasard
16	Bourdon	2	Fifteenth
8	Diapason	1 3/5	Tierce
	Harmonic Flute	8	Cromorne
	Salicional		Tremulant
4	Octave	SOLO (Man. 4)*	
SWELL (Man. 3)		EXPRESSIVE	
8	Diapason	8	Flute
	Dulciana		Gamba
	Fl. Traversiere		Voix Celeste
	Voix Angelique	16	Bassoon
4	Fl. Octaviant	8	Clarin
2	Superoctave		Orch. Oboe
III	Plein-Jeu		Tremulant

*These two registers replaced the former 8' Gamba and Hohlflöte in the original Guilmannt Choir Organ; the entire Solo was added by Mr. Dupre at the same time, in 1933.

Couplers 40:

Ped.: P-8-4. G-8-4. S-8-4. C-8-4. L-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4. L-16-8-4.

Sw.: S-16-8-4. L-16-8-4.

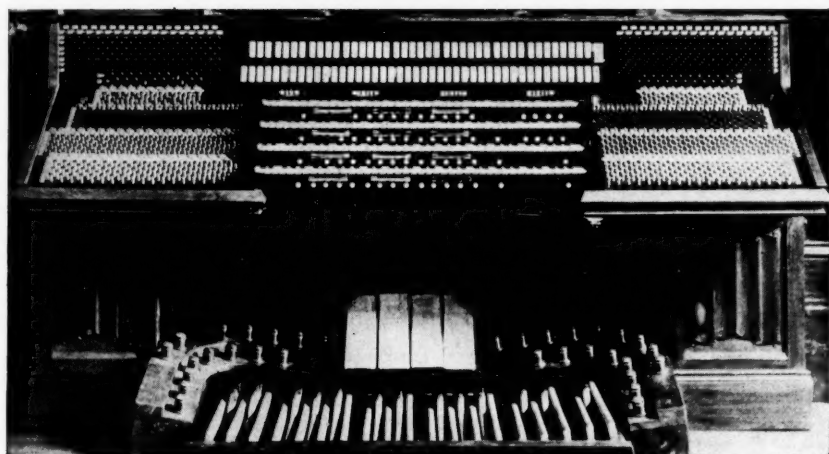
Ch.: S-16-8-4. C-16-8-4. L-16-8-4.

Solo (L): L-16-8-4.

Because of the distance between New York and Paris, and the differences of languages as applied to special console devices in French and American organs, we make no effort to catalogue the accessories; a study of the console description will reveal all accessories, and reveal also that Mr. Dupre has one of the most efficient consoles of the entire organ world.

The manual compass is 73-note, going an octave higher than normal American practise. The organ was built for Alexandre Guilmannt's home in 1900 and Guilmannt used it until his death in 1911; it had 28 stops, three manuals, and Barker-lever action. In 1927 Marcel Dupre removed the organ to his home in Meudon, and in 1933 it was enlarged, modernized with electric action, and housed as shown in the private concert-hall added as a wing to the Dupre residence, a hall seating about 200.

The crescendo-shoes left to right are Choir, Swell, Solo, register-crescendo. The lower row of toe-studs left of the shoes operate the 8 adjustable combinations for the Pedal Organ, and those similarly to the right are the 8 for full-organ. Upper row left, left to right, are given by Mr. Dupre as: Pedal stops release (cancel?), Pedal couplers release, reversible Pedal divider, and the reversibles G-P, C-P, S-P, L-P. There are nine toe-studs in the upper row right, and eight of them Mr. Dupre names: C-G, S-G, L-G, S-C reversibles, Tremulant release, sostenuto release, full-organ release (no



THE CONSOLE

Marcel Dupre's Studio
at Meudon, suburb of Paris, France

doubt release means cancel, as T.A.O. uses the term), fortissimo (full-organ, so often carelessly called *sforzando*).

In the left and right jambs are mechanisms largely unknown to Americans; they are the adjuster-triggers by which Mr. Dupre can set his combination pistons. These combination pistons are not combons, though they enable the organist merely at the touch of the piston to bring on any combination he has chosen to set, and he can set the combination without leaving the bench. The left-jamb group governs the setting of the combination pistons for the individual manual groups; those on the right govern the setting of the full-organ pistons. It will be observed that left and right mechanisms are precisely the same, and the reason will be obvious on a moment's reflection.

The larger white tablet-like affairs in these groups undoubtedly carry the stop-names, and directly below them in straight rows are eight triggers each, one each for each of the combination pistons. Each trigger can be set in three positions: on, off, neutral. That is an advantage over our combon system, for with American practise a stop cannot be left neutral; it must either go off or come on.

The lower row of rocking-tablets over the top manual are, left to right: Pedal stops, Great, Choir, Swell, Solo, 3 Tremulants, 4 Sostenuos, 3 Dividers ("called in French, 'Coupures'," says Mr. Dupre—to be explained in a moment). Each group is separated from its neighbor by a small partition, probably not visible in our halftone reproduction.

The upper row of rocking-tablets, left to right: Pedal unison off, Pedal divider, 4' P-P coupler; 4 unison manual-to-Pedal couplers; 4 4' ditto; 6 two-section 16' manual couplers; 6 two-section 8' manual couplers; 6 two-section 4' manual couplers; 4 one-section 16' manual couplers; 4 one-section 8' manual couplers (unison-offs), 4 one-section 4' manual couplers; and at the extreme right (the larger tablet) the register-crescendo selective (which silences from the register-crescendo all 16' and 4' couplers, reeds, and mixtures; this may not be exactly right, but we believe it correctly defines, for American readers, what the device does as explained by Mr. Dupre from his rather international viewpoint; Mr. Dupre is as intimately acquainted with American, English, and German practise as with French).

There are 8 combination pistons for each manual group, placed beneath the respective manuals, as usual. The four below the right edge of the Solo are for couplers; those below the Swell, 4 fixed-pistons operating on all stops but not affecting any of the couplers. We cannot identify the other pistons but they include reversibles for the manual-to-Pedal couplers, full-organ, tutti-cancel; fixed pistons bringing on the 8' and 4' foundation with mixtures.

And now for some of the more unusual features. The order of the manuals, from bottom to top, is Great, Choir, Swell, Solo; "consequently the order of tablets, from left, always corresponds to the order of manuals from the lowest," writes Mr. Dupre; which is precisely as T.A.O. has always

championed as proper standard practise. Following one fixed and invariable order is infinitely better than any hap-hazard arrangement possible to concoct.

We do not know if the combination mechanism is built on the Absolute or the Dual system, but we suspect it may be the Dual. That is, to revert to ancient T.A.O. history, if the system is Absolute, either the stop-tablets or the pistons work alone but never together; if Dual, the pistons and stop-tablets can be made to work together to provide a much more flexible registration. This point is not clearly understood, and our supposition may be an error.

The Sostenuo would be looked upon in America as a freak device; the fact that so eminent a master as Mr. Dupre insists upon it in his own organ should give American players and builders much food for thought. The effect in the Dupre organ is canceled by the three bars located beneath each of the four-manuals—three for convenience, so that the thumb can touch the bar, no matter where the hand happens to be playing at the moment. By this device, the note or notes may be sustained after the fingers have left the keys; after the device has been put into operation by touching the rocking-tablet, a touch of any one of the three bars releases the sustained notes.

And finally the Divider. Modern organists are familiar with the Pedal-Divider, by which the pedal clavier is divided into two sections, the lower playing the Pedal stops drawn at the moment but not any manual-to-Pedal couplers that are also drawn, while the upper half plays through those manual-to-Pedal couplers but does not play the drawn Pedal stops. Mr. Dupre has gone further and applied the device also to the Great, Swell, and Choir manuals. It is operated by the rocking-tablets, as already listed. To eliminate the obvious defect of the Divider, Mr. Dupre has made the dividing-point movable, and over the top manual will be seen the four devices (between Solo manual and bottom row of rocking-tablets) for Pedal and the three manuals. We quote Mr. Dupre:

"In my organ the Pedal break may be adjusted to come on any note between the second C and second G of the Pedal, by means of a 'curseur,'—a kind of point that slides backward and forward upon a bar with divisions."

On the manuals the break may be adjusted to come "on any key between C-3 and C-4," which we take to mean the third and fourth C from the bottom, or between c^1 and c^2 . And of course it operates only on the two-section couplers on these three manuals. By it the player can draw accompaniment and solo effects from one and the same manual.

We are unable to explain the necessity for so many piston-setting triggers in the left-jamb groups, nor for that matter can this whole arrangement be satisfactorily explained. To my way of thinking, this strikes home at the greatest defect in organ-playing—registration. For of those who have studied with Mr. Dupre and ought to know all about the registration on this organ, none that I have talked with does; no attention was paid to registration, but all attention given to note-play-

ing, and that would seem to be an erroneous viewpoint on our part. The easiest part of organ-playing is the note-playing; the difficult part is to make the notes mean music, and there registration is of prime importance—of greater importance even than phrasing.

However, Mr. Dupre's console is a living example for the world of the organ. It shows that one of the greatest masters of the era demands a console with the maximum registrational aids. Merely having the cold tones back there in a box somewhere is by no means enough; he demands a complicated and efficient console machine by which to control those tones in any way he sees fit. And that makes organ playing. It is one of the reasons why Marcel Dupre is an international figure in the realm of the organ.

Perhaps some T.A.O. reader is planning to visit Paris this summer; we hope he or she will take this console description along, check all details with the working of the console itself, with Mr. Dupre's permission (which we are sure he will gladly grant) and then report in explicit detail for the benefit of all our readers.—T.S.B.

Leathering Reed Shallots

By HOMER D. BLANCHARD

Tracing the practise of shallot-leathering back to 1698

IN T.A.O. for March 1935, on page 108, Senator Richards speaks of finding leather on the shallots of certain reeds in the Silbermann in Freiberg Cathedral, thus:

"The reeds employed the French type of shallot. The Posaune bore evidence of revoicing. Willis again found leather on the reed basses and insisted that this could not be original. Herr Jahmlich, however, stubbornly insisted that the leather always had been there during his lifetime and that of his grandfather, which would take us back well over one hundred years to a period that is supposed to be much earlier than the time when leather was first used on reed stops. Herr Jahmlich was of the opinion that Silbermann was responsible for the leather and, if so, the custom of employing this rather dubious device is much older than we had reason to believe."

While new information on this point may have come to light in the meantime, nevertheless I would like to contribute the following for the record.

The modern German verb that is used in the sense of 'to leather' (a shallot) is *FLUETTERN*. This same verb with this same meaning was in use in the middle of the 18th century, actually about fifty years after Silbermann built the Freiberg instrument (completed 1714). Jakob Adlung in his *Musica Mechanica Organoedi* (Berlin, 1768; Neudruck, Kassel, 1931) uses the word in at least the following instances:

Vol. 1, page 90, line 13: "The Dulcian is a leathered reed, as is the Fagotto . . . What that means is clear from the 104th paragraph, where it was said that the shallot of reeds is covered with leather so that they do not rattle too much. This is not the case with all reeds, but it is with this one." [The Author quotes the original German in full, but as T.A.O. readers are English-speaking, T.A.O. gives only the Author's translations, depending entirely upon his very obvious care and correctness.]

Vol. 1, p. 122, line 6: "A virtue of the Posaune is that it doesn't rattle or crackle so much, which happens when the strong brass tongues beat continually on the hard shallots. In order to avoid this, the shallots are simply covered with leather."

Vol. 1, p. 151, line 8 (speaking of the Trompet): "The shallots are not leathered; the tongues are also not as thick

as in the case of Posaunes, so that in the bass they flutter more" (are less certain of speech).

Moving on back to the year in which the organ was completed and examined, we find that Ernst Flade in *Der Orgalbauer Gottfried Silbermann* (Leipzig, 1926) quotes the examiners indirectly when he says on page 55:

"The Posaunenbass 16' was intentionally not leathered, since it is to be drawn with full organ and is to be of a powerful effect."

It would seem from this that Silbermann was already familiar with the process of leathering shallots, since he here deliberately refrained from doing so. According to Flade, however, these shallots (Posaunenbass) were exchanged in 1719 for new ones of a type invented by Silbermann in 1717, and at the same time Silbermann leathered the Trompetenbass (cf. Flade, p. 55).

Further on this same point: "An example of how for Silbermann there was no stagnation in his art, is offered by the Posaune 16'. This had originally [Freiberg Cathedral] relatively small and unleathered shallots. By the fact that the tube on which the tongue struck was not covered with leather, the stop achieved too 'wild' a force. In 1719, at the recommendation of the cathedral organist Lindner, Silbermann offered 'to make on the resonators of the present Posaunenbass, new and large shallots of a sort newly invented by him about two years before, and to leather this stop and the Trompetenbass.' The big brass tongues thereto had to be thicker than the 'back of a knife,' the largest shallot would weigh eight or nine pounds, and he would make the boots of good maple." (Flade, p. 136.)

It would seem that where Flade quotes directly he is giving us an example of the vocabulary actually in use in 1719, with the word *fluettern* in its present meaning (cf. Flade, p. 55, note 2).

Twenty years before this, Andreas Werckmeister in his *Erweiterte und Verbesserte Orgelprobe* (Quedlinburg, 1698; Facsimile-Neudruck Kassel, 1927) says:

"The large shallots are usually covered with leather, in order that they may not clatter so terribly, but it is to be noted in this connection, that tanned leather is better for this than tawed leather, for the latter attracts a great deal of dampness, which softens the glue, so that it easily falls off, but the tanned leather remains dry, and is more durable in the gluing."

It is impossible for me, with the material at hand, to document the fact of leathering at any earlier date than 1698. What I have given does, however, serve to show that the leathering which Senator Richards discovered was intended to be there by the builder. It also goes to show that leathering was a more or less general practise nearly twenty years earlier than that, for Werckmeister is to be trusted.

Passacaglia

Let me not speak of organ nor of sound
Without the rhyme of nature in my soul,
For who can understand the note profound
If he has never felt the Cosmic whole?
Oh give me ALL: the root, the trunk, the branches,
That I may fathom heav'n, and hold the earth,
That I may know the strength of avalanches,
Yet not forget a lake-reflection's worth;
Yes, let me grow into the lasting fibres
That rise above the sod into the sky
And swing with leaves through storms—great ageless
fibres—
That musically spread seeds—multiply!
Let me not speak of organ nor of sound
Without old nature's reverence profound.

—Othelia Bowman

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Neglected Concert Pieces

WHEN I was a student I made it my business to read all available critiques of orchestral concerts; many times there were valuable suggestions applicable to organ playing. In those days I never saw any critiques of organ-playing. We can turn to the major orchestras for still another source of suggestion, namely repertoire and program. So long as our greatest orchestras continue to program such trite things as the Tannhaeuser Overture, for what defensible reason do we of the organ profession believe we should refrain from similar delightful semi-classic bits of organ literature that would do for our programs exactly what the orchestral conductors know something must do for theirs if they are to continue to draw audiences?

Franck, Karg-Elert, Vierne, and Widor are as classic as Chopin, Mendelssohn, Schubert, and Wagner. If we rely upon them, plus Bach, with not too much of any of them other than Bach, and then further build up the classic substantiality by Barnes, Jepson, Simonds, Sowerby, and some of the others, we can devote the remaining third or quarter of our programs to something that will be sure to interest the reasonably intelligent layman. And we don't have to drop down to Lemare's Andantino in D-flat either. To prove it, here is a list of compositions picked at random, delightful little bits, every one of them, that for pure musical content (not necessarily exemplification of conservatory rules) can't be beat.

To make the list more readily useful it is divided into several classifications. Transcriptions are rejected; the organ is worthy of its own literature. Because so many of us do not know anything about the wealth of lighter concert gems composed by Americans, the list is confined to American publications. In no case is any composition listed here if it could be considered in any way structurally inferior to the concert diversions all our major orchestras use on their programs throughout the season. In only a few cases does the list include compositions as simple as the melody pieces our greatest violinists and vocalists freely use on their public recitals.

The publishers: b—Boston Music Co., g—G. Schirmer, h—H. W. Gray, j—J. Fischer & Bro., o—Oliver Ditson, s—Clayton F. Summy, uw—White-Smith.

CAPRICES & SCHERZOS

Bingham, Roulade in Dm, 11p. md. b-1920 (meaning published in 1920 by Boston Music Co.). Lynnwood Farnam made a masterpiece of this, but don't try it if you still think the Diapasons are the soul of the organ.

Demarest, Rustic Dance Bf, 6p. me. h-1912. From the Pastorale Suite; sprightly, rhythmic, charming melody.

Dethier, The Brook, 18p. d. j-1905. If played like a brook instead of a storm on the Atlantic (and I once had to sit through such a playing) it's as fine a piece of music as ever written. A few recitalists already know this piece.

Dethier, Scherzo Ef, 10p. md. j-1904. A lovely melody, not too swift, one of our finest concert pieces, delicate, rhythmic, and full of color.

Ferrata, Scherzino G, 8p. md. g-1911. Picturesque and highly flavored, not fast; demands odd registration.

Federlein, Valerie Dm, a Gavotte, 5p. e. j-1917. Give it

the right color and right rhythmic twist and it beats the Mignon Gavotte for charm.

Howe, Pastel Df, 6p. md. g-1918. Again all depends upon the player's registration, poetry, and imagination.

Kinder, Caprice A, 8p. md. g-1910. Needs fine coloring, imagination, artistry; a real gem.

Kinder, Jour de Printemps C, 9p. e. j-1915. The middle sections do not work out so well unless sugar-coated with registration, but given delicate treatment and real color, the piece is captivating. Normal registration such as suggested in this score and in nearly all others is ridiculously old-fashioned and hopeless.

FANCIFUL & PICTURESQUE

Clokey, Fireside Fancies, 25p. me. s-1923. Six pieces that depend entirely upon the player's ability to paint humorous pictures.

Clokey, Mountain Sketches, 10p. me. h-1924. Another set, three pieces, this time not fanciful but intended to depict nature; loud rather than quiet music.

Clokey, Sketches from Nature, 24p. d. j-1929. Four pieces in the set, of somewhat higher technical quality than the earlier suites; they depend entirely upon the player's imagination, registration, and poetry.

Gaul, Wind in the Grass C, 8p. md. h-1918. This one I have never played but I suspect it has possibilities if an organist can find the right colors; with apologies to Dr. Gaul, I'd add that the Composer has not found them.

Jepson, Pantomime Bm, 9p. d. g-1917. Farnam proved this one too. It takes real imagination; no conservatory in the world could teach the playing of such a piece. The first essential is fine coloring—strings, off-unisons, reeds, and all that; not bulky but fine. And difficult.

Kinder, Souvenir G, 6p. e. j-1920. Rhythmic gem, needs fineness of registration; gentle rubato, not elephantine; simple loveliness in melody and rhythm.

TOCCATAS & MARCHES

Barton, Marche aux Flambeaux Ef, 5p. me. g-1915. A lot better than the Schubert Military March; has more flavor; something original and distinctive.

Becker, Toccata D, 14p. me. g-1910. Easier than the Widor and just about as good; warm rather than austere.

Diggle, Toccata Jubliant Bm, 11p. d. o-1931. May take a little originality to make the middle section work out but if Vierne's name had been put on this by mistake it would have had thousands of recital performances by this time.

Edmundson, Gargoyles, or Toccata Grotesque, G, 10p. d. j-1933. From Impressions Gothiques. I have neither heard nor played this one but I suspect it is of top quality if someone some time stumbles on the exactly right registration and plays it for a crowd of organists. Mr. Edmundson's organ pieces for church are skipped here because only recital pieces are wanted.

MELODY & HARMONY PIECES

Cadman, Melody in a Folksong Style Gf, 6p. me. uw-1915. Finer music than a lot of the classic melodies; not a gay tune but a soulful (know what that means?) bit.

Dickinson, Berceuse Df, 5p. e. s-1918. As lovely a melody as has ever been written, and Dr. Dickinson has had the happy

fortune to hit upon an accompanying treatment that raises it up among the immortal melodies of all music.

Edmundson, *Folksong Prelude* Gf, 11p. md. h-1937. The only trouble here is that it expects the player to have a heart—and that's a great expectation after a musician has slaved at the console three hours a day for twenty years.

Federlein, *Sunset and Evening Bells* F, 5p. me. j-1914. Using Chimes for accent, rather than as the score suggests; a melody type of piece that begins softly but rises, all melodically, to a grand climax. And it takes the audience along up with it.

James, *Meditation a Ste. Clotilde* E, 8p. me. o-1916. Of that austere beauty associated with the meditations of Cesar Franck at his own organ in Ste. Clotilde; as superb for a service prelude as for the recital.

Jenkins, *Dawn and Night*, two pieces, me. j-1922. The only reason these are not more frequently used in recital is that they demand a great deal more artistic registration than the average organist is willing or the small organ able to provide. They are dream pieces, picturing a mood.

Kinder, *Berceuse* C, 4p. e. g-1904. Ultra-simple, with a counter-melody played by the righthand thumb. Accompaniment simple, like the Schubert *Serenade*. Piece as a whole is just as worthy as that *Serenade* or the Gounod *Ave Maria*, though the workmanship and structure are not quite the equal of the Schubert. But audiences do not go for workmanship; it's music they want.

Kinder, *In Moonlight* A, 3p. e. j-1913. A delicate melody over a mildly rhythmic accompaniment, with a real demand for Chimes or Harp for accent-notes; the middle section needs doctoring to make it live up to standard, but the main sections will catch every audience. Very simple, but not so simple as the Beethoven *Minuet* and a lot of other pieces found on the programs of our finest orchestras and artists.

Kramer, *Morning Song* B, 4p. e. o-1913. I heard Dr. Carl play this twenty-five years ago and what he did to it is still fresh in my memory; and that's art for you. Any organist can do it if he, like Dr. Carl, takes infinite pains to get precisely the right beauty in registration, and the right delicacy of rhythmic flow.

Kreiser, *Cradle Song* G, 4p. e. h-1909. Lovely melody with Chimes possibilities.

And that ends the list down to 'L' in my library. Any reader who has not worked all the music out of himself but still has a heart for real musical beauty will be perfectly safe in sending this complete list to his chosen dealer and ordering every one of them. The caprices and scherzos are definitely ruled out of church-service use, and so are the fanciful and picturesque; our services must mean more to us than musical enjoyment. Among the toccatas and marches the Becker, Barton, Diggle, and all the melody and harmony pieces, are excellent service music.

Now if any highbrow recitalist wants to start an argument and will pick out some one number from among these selections and tell me why it's not good enough for recital use, I'll supply the answer by naming compositions of inferior texture that have appeared on the programs of Stokowsky, Toscanini, Thomas, Tibbetts, and some others whose fees for single concerts are probably (and regretfully) ten times more than any organist has yet commanded. Maybe our programs are one of the reasons?—T.S.B.

Awards to Orchestral Conductors

• The National Association of American Composers and Conductors awarded the Association medal to Dr. Howard Hanson and honorable mention to Rabien Sevitzy for their efforts in furthering the cause of American music, by public performances of orchestral works by American composers. Mr. Sevitzy made it his practise to program at least one American composition on every program of the Indianapolis Symphony.



The old Rueckpositiv in the First Presbyterian, Newburgh, N. Y.

An Early American Rueckpositiv

First Presbyterian, Newburgh, N. Y.

• By courtesy of Mr. Ernest M. Skinner is reproduced here a photograph of a Jardine organ "over 75 years old" which the Ernest M. Skinner & Son Co. removed from the church in November 1937 to make room for the new instrument. In the background is a circular pipe-case and behind that was the Great; to right and left will be seen two pipe-towers, and in the front center a Rueckpositiv. The console and choir were located between the Rueckpositiv and the rest of the organ. Mr. Skinner says the organ had about 25 ranks, and the Rueckpositiv four or five.

Longy School of Music

• Last year the organ work of E. Power Biggs brought to the organ world's attention this School that had otherwise remained pretty much unknown among organists. This year again Mr. Biggs gives a summer course at the Longy School, Cambridge, Mass. The School was founded in 1915 by Georges Longy, oboist of the Boston Symphony, and has an affiliation with Ecole Normale de Musique, Paris, with the arrangement of having Nadia Boulanger teach next winter in both the Longy School and at Wellesley College.

One of Mr. Biggs' pupils, Wesley Day, studying with him in the Longy School since 1933, won the local A.G.O. organ contest. Other facts about Mr. Biggs and his prominence in the organ world are already known to T.A.O. readers. The School moved to Cambridge in 1930, out-grew its original quarters, and early this year moved to its own permanent home at 1 Follen St., the former Abbot residence, where space is provided for an enrolment that now tops 300. Last winter efforts were made to raise about a hundred thousand dollars for this new home; half the amount has already been subscribed.

The dean is George Faulkner, A.A.G.O., and the faculty includes, besides those mentioned, Minna Franziska Holl, Willi Apel, Hubert Lamb, Helen Sanderson, and Doris Morrison.

The Everett Orgatron

By T. SCOTT BUHRMAN

Report of demonstration of 'the best electrotone on the market today'

NO COMMENTS on the tone quality of the Everett Orgatron have been published in these pages since the instrument made its initial appearance in 1935, though in September 1936 T.A.O. a complete description was given. An excellent opportunity to hear and appraise the Orgatron came when Dr. Alexander Russell in Wanamaker Auditorium, New York, gave a festival of music by electronic instruments from May 7 to 21.

At the concert chosen as the basis of this report the program included five Orgatrons, the Miessner electronic-piano, a flute, piano, and organ, singly and in combination, plus the added feature of an endeavor to make the organ reproduce as closely as possible the playing of one of the Orgatrons. This then was the ideal occasion for hearing what the Everett Orgatron could do.

Dr. Russell, in introducing the comparative tests between a single Orgatron and the organ, called the Orgatron "the nearest thing to real organ tone" and reminded the audience that the effort was to make the organ sound as nearly as possible like the Orgatron. The Orgatron has already been called by many experts the finest electrotone on the general market today, not necessarily because it aims to or does imitate the organ but because its tone is a natural tone and the instrument as a whole shows the minimum trace of artificiality.

The method of this test was to have the Orgatron play a brief passage, say an eight-measure sentence, from a wellknown composition and then have the organ play that same passage on a registration chosen in advance to imitate the Orgatron. There was only once in the tests when I looked up to the stage to see which instrument was playing; in all other cases the differences were obvious. This does not mean that the Orgatron tone was unsatisfactory, but merely that there was so much difference between organ tone and Orgatron tone that ears no more critical than my own (and mine are by no means the best in the world) could at once tell which instrument was playing.

The closest imitation, as I judged it, was on a composite tone aimed to imitate Horn quality. If there was a good French Horn in the organ it was not used, but what was used to simulate Horn tone in the organ was quite satisfactory as a duplicate of what the Orgatron was producing, and the Orgatron happened to be one of the earlier and smaller instruments which had, according to Dr. Russell's announcement, only four stops, and a Horn obviously could not have been one of them. One organist has publicly declared himself on the Diapason timbre, as Dr. Boner would have us say; and that organist spoke highly of the Orgatron's Diapason. I have heard genuine Diapasons giving the same quality as the Orgatron's Diapason stop gave, and that tone passed as satisfactory, though not in keeping with 1938's revised standard of what a Diapason should be—we've knocked the tubbiness out of the Diapason and demanded resonant richness instead.

The music played was entirely transcribed; there was no organ music attempted, though I doubt if that was due to any fear of asking the Orgatron to attempt it but due rather to the desire to make the event interesting to the general public. The Orgatron definitely will play organ music, and, under certain limitations, play organ music as well as any organ of the same price can play it.

Though the basic quality of tone of the Orgatron is not flute, when the dynamic range is pushed beyond forte the tone changes more and more toward flute quality; when the instrument is played softly, as most of our satisfying music is, the timbre has its distinct differences. Some of the softer

combinations on the Orgatron were eminently satisfying and the need for anything better was felt only when direct comparisons were made with the organ. There is something about well-voiced pipes that is inimitable. I accept Dr. Boner's statement that it always will be inimitable because no matter how much money we spend in supplying artificial partial-tones, there never can be a true synthesis of tone, and the natural tone will always have the edge over the artificial. Sunlight too has the edge over artificial light, but we're all grateful for artificial light just the same; it would be a sorry world without it.

The Orgatron has a real Pedal, a real bass; it is just as satisfactory for its purpose as the vast majority of Pedal divisions in organs are. It also has real tone. I missed the fine masses of string-like tone available on large organs, and when we went into a fortissimo there was the predominance of flute quality which I hope the Everett laboratory will ultimately be able to remedy. But for quite a variety of perfectly satisfactory ensemble effects in softer dynamic grades, the Orgatron proved itself worth its cost ten times over. Often I heard the Orgatron reproduce what could pass as a combination of Melodia, Dulciana, and Unda Maris; it had that type of richness to it, with no off-color synthetic feeling at all. At times I heard what could pass as a substitute for the good old-fashioned fluty Diapason; a good, round, smooth tone, a singing tone. The string effects bordered more on the Dulciana order than on the Salicional or Viole d'Orchestre. I would say the Orgatron strings came as close to the organ strings as the latter come to orchestral strings; perhaps closer, for only once in my life have I ever heard massed string-tone in an organ that seemed very close to the massed strings of the orchestra.

Incidentally, I hope the ladies watch their accompanying, that it does not overpower the soloist; that fault is more common with women organists than with men. Dr. Russell himself accompanied Frances Blaisdell in her second group of flute solos, and proved the point—rather brought the caution to mind; he did a perfect job of it at the Orgatron.

The Orgatron addresses itself to the organ world because the organ world has, through some four or five centuries, developed a market for that type of tone; but otherwise it is a pity to compare so excellent and original an instrument as the Orgatron with any other instrument. But it is a matter of good fortune for the organ world that this supplementary instrument is available, for it bridges the gap between the average man and the realm of organ literature. We no longer need be millionaires with huge mansions of our own before we can have this splendid organ console to practise on, and draw from it tones that satisfactorily reproduce organ literature for us. Selling at a price less than that of a first-class grand piano, the Orgatron offers an infinitely greater variety of true and satisfactory tone; and even if its fortissimos are on the flute order, certainly there must be thousands of ears like my own that find fortissimo piano playing in a small room torturous, and therefore use fortissimo sparingly.

After the formal demonstration was concluded, Mr. Goldsworthy took me under his fatherly wing and played the Orgatron in a long series of beautiful improvisations, in which the Orgatron lived up to expectations with perfect satisfaction. When we remember that it can be moved as easily as a piano, and the new model even more easily; that it is more attractive to the eye than any piano yet on the market; and that operation cost is about that of a radio, has not the professional organist something to help him here, not hinder?

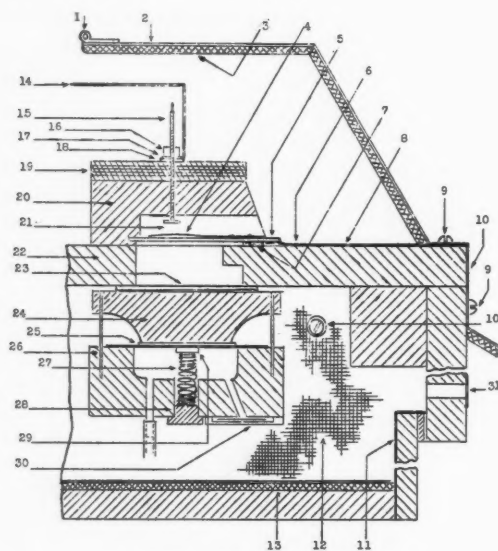
An asset is the crescendo and diminuendo possibilities. Unless we choose to experiment with miniature organs speaking through amplifiers, as I suggested last month, this expressiveness is an asset in which the Orgatron need recognize no competition.

Finally, the honesty with which the instrument is marketed must make a strong appeal to all who love truth in advertis-

ing and salesmanship. Just because a rhinestone looks and feels like a diamond is no justification for attempting to market it as a diamond; just because an electrotone sounds faintly like an organ and its console closely resembles the best of our modern small-organ consoles, are by no means sufficient justification for attempting to say it is an organ when it has not a single ingredient that has invariably been the foundation of the organ for something like five centuries. We of the organ profession do not like to have salesmen think we're ignorant fools, too dumb to know the differences between organs, harmoniums, and electrotones. Therefore our thanks to the Everett Piano Company and Rangertone Inc. in America, and to the John Compton Organ Co. in England, for recognizing the rights, ethics, and history of the organ and presenting their inventions under acceptable names. The Orgatron, subject of this report, more than fully lived up to the reputation many competent members of the organ profession had given it as "by far the best electrotone on the market today."

But personally I am inclined to think the Orgatron is only in its infancy. The Hammond Clock Co. has proved beyond question that the idea of supplying individual harmonics is both practical and profitable. I do not know the structural principles involved but I believe it would be no more expensive for the Orgatron to provide one type of stop than some other; and therefore instead of having the same stop available in three or four dynamic gradations, it would be much more useful to rely upon other control for these dynamic gradations (through the crescendo shoes) and provide stops, at least in two colors, to give those invaluable off-unisons, $2\frac{2}{3}'$, $1\frac{3}{5}'$, $1\frac{1}{3}'$, and $1\frac{1}{7}'$. Our organ-builders have long been doing this; it is not necessary to tell the modern organist what beautiful new colors can be created in limitless variety by these simple off-unisons.

The fact that the fortissimo is virtually all-flute need not bother us very much, for loud music is, especially in any small room, more vulgar than artistic, no matter what instrument makes it.



The Orgatron's Tone-Producing Mechanism

ORGATRON MECHANISM

The accompanying drawing shows the tone-producing element of the Orgatron. An explanation of all the numbered parts is of no importance here; we deal only with the essentials.

4. is a free-reed such as used in harmoniums and melodeons. Its function is merely to set up vibrations, not create tone. The fact that it does create tone is important only in that that tone is not a simple fundamental devoid of rich-



THE EVERETT ORGATRON

A handsome console built to meet all standards of the organ profession for details of equipment and measurements

ness but a composite tone in which many partials are present; and these partials are of course reflected in the vibration the reed sets up. These vibrations are set up by wind passing through the chambers beneath and above the reed, and the wind is controlled by

24. the pallet, which moves on
26. the two guide-pins, to steady it.
27. is the pallet-spring,
25. the pallet-pouch, and
30. the pouch release-valve.

All these elements are used pretty much in the normal way to generate tone, as in the harmonium or melodeon. But this tone is completely muffled by

3. muffler-felt which completely lines the inside of a sound-proof box in which the reeds are housed. Where the Orgatron departs from the harmonium is through

15. the tone-screw which can be located wherever desired and brought down as close as desired to the reed. The vibrations of the reed-tongue are used to set up electrical impulses in the tone-screw, and these impulses are used in the Orgatron, by principles and methods wellknown to radio engineers, to set up tone. Electrical energy flows through or permeates the reed, just as also the tone-screw; as the reed vibrates, the distance between reed and tone-screw changes, and that is where the impulses are born.

14. is the wire leading to the grid of the first tube in the system.

The halftone illustration speaks for itself. It will be noted that the stop-controls are the efficient standard stop-tongues, and that the pedal clavier is 32-note compass, as all organ consoles have been for many decades.

The Orgatron console is standard in every detail, excepting that the awkward bulk we used to think a console had to have is now proved to be entirely unnecessary; otherwise all measurements and controls are precisely standard. And of course the console is not stop-knob but stop-tongue; it was long ago proved that registration changes on a stop-tongue console could be made with less than half the effort, motion, and time required on a stop-knob console. Finally, there is the element of portability. An organist can change residence every year and find it no more expensive to take his Orgatron with him than any other piece of furniture.

Jacobs Summer Course in Middletown

• Arthur Leslie Jacobs and Mrs. Jacobs, now of Los Angeles, return east for their annual church-music summer-course, Aug. 22 to 27, this time in Middletown, Conn. There will be daily individual practise in voice problems, phonetics, rehearsal methods, and conducting. "Classes are not lecture courses;

Mr. and Mrs. Jacobs study each student individually and guide him to a more conscious use of his outstanding abilities, and intelligent mastery of his difficulties. One week of this intensive personal training sends the student back to his work with renewed enthusiasm and a more positive knowledge and purpose."



Yesterday & Today

By ROWLAND W. DUNHAM

Associate Editor, Church Department

ONLY recently I was looking over some programs of recitals and services of twenty years ago. There were many things which seemed to stand out in contrast with those of the present day. It may be encouraging to my readers to learn that the advantage is on the side of 1938.

To consider the recital element only I want to call attention to the fact that the playing skill of leaders in 1918 was by no means on as high a level as many of us old-timers would like to have the younger generation believe. Any mention of names would be entirely out of place. While we had some good recitalists then, my guess is that the average would be pretty mediocre today. Among players I noted some very distinguished names of the past, such as Lynnwood Farnam and Clarence Eddy. Then I found programs of men still with us. The younger men did not appear among the programs I found; Carl Weinrich, Alexander McCurdy, and Hugh Porter were mere children.

Perhaps even more significant than the recollection of these organists—many of them now departed or quite forgotten—was the content of the programs. Where the really fine selection of music was rather rare I believe we can discover a contrast among present-day players which will be a surprise to many of us. Here we have a method of comparison which is more reliable than my opinion that the oldsters were not always so hot—to use a current phrase.

Among favorites of 1918-1920 were the following, derived from programs in different parts of the country and in many important churches:

Andantino	Lemare
Andante in G	Batiste
Kamennoi-Ostrow	Rubinstein
The Swan	Saint-Saens
Sonata II	Mendelssohn
Andante Cantabile (IV)	Widor
Vision	Rheinberger
Fanfare	Lemmens
Sonata III	Guilmant
Berceuse	Shelley
A Springtime Sketch	Brewer
Pilgrims' Chorus	Wagner
Prelude and Fugue in C-minor	Bach

This list is not at all complete but it is indicative of the general repertoire outside of the better performers. After all, I am sure a real picture is obtained from such a cross-section.

What are organists playing today? Certainly the answer is to be found in any of the published lists of recital programs. While there is still plenty of inferior and unsuitable material presented it is not at all the general practise except in a small minority of cases. As a fair comparison let me give a list of random pieces played at recitals in various parts of America. To avoid identification I shall give state locations only.

British Columbia—Fantasia in G-minor	Bach
California—Third Sonata	Bach
Colorado—Praetorium Tumult	de Maleingreau
Connecticut—Our Father Which Art	Bach
Florida—Tue es Petra	Mulet
Iowa—Passacaglia	Bach
Kansas—Second 'symphony'	Barnes
Missouri—I Call to Thee	Bach
North Carolina—Madrigale	Sowerby
Ohio—Imagery in Tableaux	Edmundson
Oregon—All Men Must Die	Bach
South Dakota—Finale (VI)	Widor

From this list, which is fairly representative and has purposely avoided any large city, one may reach the conclusion that the attempts to raise standards in organ music during the past twenty years have not by any means been unavailing. We may well feel that the profession is on the way toward better attainments in the aggregate as well as among the so-called elite. Nor do I hesitate to give credit to the efforts of the editor of T.A.O. for his constant and unflinching efforts to help the organists of this country through information and publicity of the constructive sort.

Home-Made Improvements

Quoted from CHARLES H. FINNEY

How an organist shifted pipes to improve organ design

AN ORGAN of 55 stops built in 1930 to the stoplist ideas of the late John A. Bell was found too old-fashioned to meet modern ideas as held by the organ world today, so Mr. Finney, not being able to secure an appropriation for its proper rebuilding, decided to make a few changes without cost to the church, merely by shifting pipes and making sacrifices where the shifts left blanks. A church, knowing nothing about organs, might consider such shifts dangerous; an organist knows better.

In the Great Organ of 14 stops Mr. Finney changed the 16' Bourdon to 8', changed an 8' Clarabella to 5 1/3', and the 2' Fifteenth to the more useful 1 3/5' Seventeenth, with prospects of later changing one of the two 8' Diapasons to a 4' "where I may have SOME use for it." That takes out the Bourdon mud, still further clarifies the division by jumping one of the probably thick Diapasons an octave, and gives coloring possibilities through the two independent off-unions.

The Choir Organ, by Mr. Bell's demands, had six 8' stops and one 4'. Mr. Finney changed the 8' Diapason into 4' and says the division "now functions as a Positiv," probably because it has only the Concert Flute, Dulciana, and Unda Maris as 8' flues, plus the new 4' and the former 4' Flute d'Amour, with the two 8' reeds, Clarinet and English Horn. This does improve the division, doesn't it?

In the Solo Organ (four 8's and one 4') Mr. Finney changed the 4' to 2 2/3'. While this was not a great change, it gives coloring possibilities for each of the four 8' registers.

There were evidently some blank provided-for knobs in the console, and four of these in the Solo Organ were used to wire across to four couplers: L-L-16-4, G-L, S-L, "now available in either way, by rocking-tablet couplers or stop-knobs, the advantage being that they are controlled by the Solo combons in their knob status."

"The organ seems to have so many more possibilities with just these few shifts. I wish more organists knew of and practised this simple trick. [Did not Lynnwood Farnam originate it?] If one is at all modern-minded, this expedient will be a great help in that direction, or the best that can be done without financial outlay.

"My new 8' Bourdon on the Great is a light register, most

delightful. I never used the 16' anyway. My Choir is a Positiv and the three mutations on the Great and Solo are almost invaluable. The proposed changing of the Great 8' Principal Diapason to a 4' may not be the wisest move in the world, but the thing is so useless now that anything else would be an improvement. It is 38-scale, with leathery lips, unenclosed, on 7 1/2" wind—and not my idea of the most useful stop there is. It should mix better at 4', so I expect to try it. The second 8' Diapason is 42-scale and provides enough unison, as the upperwork is very mild, so much so that I have often wondered if I wouldn't have a better organ if I simply removed the Great shutters entirely—which I probably will try some day. The organ is completely enclosed.

"And if you want to see a prize choir-loft, drop in sometime. It may be found in the front left corner of the church, hidden behind two massive stone pillars and a sizable amount of wood screening. The organ is on the other side of the chancel, second and third story levels. It's wonderful trying to get the two to work together. Hence we frequently sing from the rear balcony unaccompanied."

Incidentally, Mr. Finney has been given a year's leave of absence to enable him to attend the Eastman School of Music for his Master's degree next year, though the leave applies only from Monday mornings to Friday evenings. Rehearsals have been shifted to Fridays and Saturdays and Mr. Finney will probably be the world's champion commuter, as he will travel 160 miles back to church each Friday.

Another Yankee at Oxford

The comments of MELVILLE SMITH
An American organist now visiting in Oxford, England

MELVILLE SMITH of Cleveland is having an extensive vacation abroad and begins his letter, "Mrs. Smith and I are spending some time in Europe, and after doing Italy and Paris we are now in Oxford, England." He begins his European comments with something about Paris:

"I was invited by M. Brunold, organist of St. Gervais, Paris, to play at vespers on Easter Sunday. This was a real experience. The organ is 'the organ of the Couperins,' the oldest in Paris. It was recently put into condition again and in this process no changes whatsoever were made in the original arrangements. To those who demand the latest in action and console arrangements, this will not seem like the best procedure, since it really takes three people to play the organ—one at the keyboard, and one at either side to pull stops.

"To a purist like myself it is the sound of the organ, rather than the ease of playing, which is all important. And this is something extraordinary.

"The Rueckpositiv (termed merely Positiv by the French, but in the Couperin organ placed behind the player's back, in its proper location) is a beautiful division, which both by its location and its specification adds a brilliance to the tone which would certainly come as a surprise to an 'eight-foot organist.'

"Of the five manuals, only the lowest three (Bombarde, consisting of 16' Bombarde only, Great, and Positiv) can be coupled. This is done by drawing the whole Great keyboard forward until it engages the other two.

"The Pedal is independent and cannot be coupled to any manual.

"The Recit, which contains a beautiful Oboe, Cornet, etc., and the Echo, the top manual, are only for effects of detail and solo. The action is of course direct, and therefore sensitive.

"Here is an organ which American visitors must not miss when they are in Paris. M. Brunold is a charming old gentleman who will welcome anyone interested in the instrument which he has fought to preserve in spite of certain interests which would have substituted a modern organ in its place.

"We also heard M. Tournemire in his extraordinary improvisations at Ste. Clothilde. For their originality and musical expressiveness I think these can hardly be equalled.

"The English instruments, at least those in Oxford, are somewhat of a disappointment to me. Mutations seem to be unknown, except for the eternal 2 2/3' Twelfth on the Great—which is of course unsuitable for any effects of detail. Some of the individual registers are beautiful but the ensembles I have so far heard seem heavy and without thrill. It must be remembered, I suppose, that these organs were designed primarily for accompanying the service and do not occupy the dramatic location nor fulfil the same purpose as those in French churches. It is apparent that the English builders and organists believe thoroughly in the statement we read in so many books on the organ, that the Diapasons are the foundation and soul of the instrument.

"But Oxford has many other attractions, not the least of which is the Bodleian Library, which seems to contain every book ever printed, as well as priceless manuscripts of all kinds."

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

American Conservatory, organ, choir-work; Chicago, June 23 to Aug. 3; April page 143.

E. Power Biggs, organ; Cambridge, Mass., July 5 to Aug. 15; April page 149; June 218.

Grace Leeds Darnell, junior-choir work; New York, Aug. 15 to 27; July page 217.

Guilmant Organ School, organ, choir-work, theory; New York, July 5 to Aug. 5; March pages 78, 103; April 138, 149.

Pius X School, liturgy, Gregorian, choir-work; New York, June 30 to Aug. 6; April page 143; May 181.

Arthur Poister, organ; Minneapolis, Minn., June 15 to July 24; Los Angeles, July 29 to Sept. 2; April page 136; May 179, 181.

Edith E. Sackett, junior-choir work; New York, July 5 to 15; March pages 78, 103; April 140; May 179, 181.

Wellesley Conference, Anglican church music; Wellesley, Mass., June 27 to July 8; Feb. page 49; March 106; April 119; May 158; June 217.

Westminster Choir School, specializing in choir work, with organ; Los Angeles, June 27 to July 15; Northfield, Mass., July 25 to Aug. 14; April 118, 138; May 164; June 219.

Andre Marchal

A biographical note

• Marchal was born in Paris, Feb. 6, 1894, and had his first music studies in l'Institut National des Jeunes Aveugles. Eugene Gigout invited him to join his Paris Conservatory organ classes and in 1913 he won first prize in organ and improvisation, and the Guilmant prize, and became Gigout's assistant in his Conservatory classes and at the grand-orgue in St. Augustin.

In 1915 he entered the counterpoint classes of Georges Caussade and in 1917 won first prize. Since 1915 Marchal has been organist of St. Germain des Pres, and since 1923 a member of the "jury of examinations and of the concours of the Conservatory." Upon the death of Gigout, Marchal was offered the St. Augustin post, but refused it because of his attachment to St. Germain.

An "incurable blindness afflicted him in his childhood" and he consequently had to develop his memorizing capacity to its utmost; this was undoubtedly also a contributing factor to his success in improvising. Under LaBerge management he will tour America in October and November.

Stoplist

Proposed for

LA SALLE, ILL.
FIRST CONGREGATIONAL
Votteler-Holtkamp-Sparling
Specifications, Walter Holtkamp
V-12. R-19. S-12. B-O. P-992.
PEDAL 3": V-3. R-3. S-3.
16 SUB-BASS 32wm
8 VIOLONCELLO 32m
4 CHORALBASS 32m
RUECKPOSITIV 3": V-4. R-7. S-4.
8 ROHRFLOETE 61m
GEMSHORN 61m
4 PRESTANT 61m
IV PLEIN-JEU 200m
SWELL 3": V-5. R-9. S-5.
8 QUINTATON 61m
4 PRINCIPAL 61m
FLUTE 61m
2 OCTAVE 61m
V CYMBAL 269m
Couplers 4: R-P. S-P. S-R. S-S.
16'.

Combons: Tutti-5.

Crescendos 2: Swell; register.

Reversibles 2: R-P. S-R.

Choir and organ will be in the west gallery and "the Rueckpositiv therefore can and will be mounted in the traditional place at the gallery rail and at the back of the organist. Swell and Pedal will be at the back of the gallery and the choristers in between the two parts of the organ." Pipework of Pedal and Great will be exposed, no casework.

Mr. Holtkamp owns that guilty feeling and a conscience: "Mixture-composition and scaling, not this time please," he says. All right, it's still an interesting stoplist, 100% straight.

DAYTON, OHIO

ST. PAUL'S LUTHERAN

Hillgreen, Lane & Co.

Dedicated, April 27, 1938.

Recitalist, Edwin Arthur Kraft

V-23. R-25. S-39. B-11. P-1736.

PEDAL: V-2. R-2. S-9.

EXPRESSIVE

16 DIAPASON 44
SUB-BASS 56
Bourdon (S)
8 Diapason
Sub-Bass
Bourdon (S)
4 Sub-Bass
16 Oboe (S)
8 Oboe (S)

GREAT: V-6. R-6. S-8.

EXPRESSIVE (with Choir)

8 DIAPASON 73
GROSSFLOETE 73
GEMSHORN 73
4 OCTAVE 73
2 2/3 TWELFTH 61
2 FIFTEENTH 61
8 HARP 49
CHIMES 25
Tremulant

SWELL: V-9. R-11. S-14.

16 BOURDON 97
8 DIAPASON 73
Bourdon
SPITZFLOETE 73
SALICIONAL 73
VOIX CELESTE 66
4 Bourdon
2 2/3 Bourdon
2 Bourdon
III MIXTURE 183
12-19-22
8 TRUMPET 73
OBOE 85r16'
VOX HUMANA 73
Chimes (G)
Tremulant

CHOIR: V-6. R-6. S-8.

8 VIOLIN DIAP. 73
CONCERT FLUTE 73
DULCIANA 73
UNDA MARIS 61
4 FL. TRAVERSO 73
8 CLARINET 73
Harp (G)
Chimes (G)
Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 22: GP-5. SP-6.

CP-5. Tutti-6.

Crescendos 3: GC. S. Register.

Reversibles 7: G-P. S-P. C-P.

S-G. C-G. S-C. Full-Organ.

Cancels 5: G. S. C. Tutti. Octave couplers.

Onoroff: Chimes dampers.

Tutti combons duplicated by toe-studs.

Percussion: Deagan.

Blower: 5 h.p. Orgoblo.

Mr. Kraft's program:

Faulkes, Ein' Feste Burg

Bach, All Men must Die

I Cry to Thee

Prelude & Fugue G

Beethoven, Menuetto Ef

Karg-Elert, Nun Danket alle Gott

Reger, Jesus meine Zuversicht

Edmundson, Vom Himmel Hoch

Macfarlane, Evening Bells

Torres, Communion

Schumann, Sketch Fm

Whitlock, Folk Tune

Handel, Largo

Dethier-j, The Brook; Scherzo.

Faulkes, Capriccio

Hollins, Spring Song

Lanquett, Toccata

Stoplist

Proposed for

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PEDAL 6": V-2. R-2. S-7.

16 MAJOR BASS 32
BOURDON 56
Lieblich (S)
8 Bourdon
Lieblich (S)
4 Bourdon
16 Tromba (G)

GREAT 5": V-6. R-6. S-7.

UNEXPRESSIVE

8 DIAPASON 73
CLARABELLA 73
GEMSHORN 73
4 OCTAVE 73
FLUTE h 73
8 TROMBA 8" 85r16'
Chimes (E)

SWELL 6": V-11. R-13. S-11.

16 LIEBLICHB'N 73
8 GEDECKT 73
FLAUTO DOLCE 73
GEIGENPRIN. 73
VIOLA DA GAMBA 73
VOIX CELESTE 73
4 FL. TRAVERSO 73
2 FLAUTINO 61
III MIXTURE 183
12-15-19
8 TRUMPET 73
OBOE D'AMORE 73
Tremulant

CHOIR 5": V-6. R-6. S-6.

8 DIAPASON 73
MELODIA 73
DULCIANA 73
UNDA MARIS 61
4 FLUTE D'AMOUR 73
8 CLARINET 73
Tremulant

ECHO ANCILLARY 4 1/2":

V-6. R-6. S-7.

8 DIAPASON 73
LIEBLICHFLOETE 73
VOX ANGELICA 73
VOX AETHERIA 73
4 ROHRFLOETE 73
8 VOX HUMANA 73
CHIMES 20
Tremulant

COUPLERS 30:

Ped.: G-8-4. S-8-4. C. E-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

E.

Sw.: S-16-8-4. E.

Ch.: S-16-8-4. C-16-8-4. E.

Echo: E-16-8-4.

Combons 25: GP-5. SP-5. CP-5.

EP-4. Tutti-6.

Crescendos 4: S. C. E. Register.

Cancels 6: P. G. S. C. E. Tutti.

Reversibles 2: G-P. Full-Organ.

Percussion: Deagan.

Blowers. Orgoblos, 7 1/2 h.p. and 1/2 h.p.

Main divisions will be located on either side of the chancel; stop-tongue console detached.

Salutation to the Choristers

By BETHUEL GROSS

To the St. James Choir School, Chicago

THE first indication of an intelligent mind is to question human values. We of the younger generation live in a day when the validity of many human activities demands interrogation. The standards of democracy, in which we were so entrenched as children, are now challenged the world over. The rattle of the ecclesiastical machinery of the church no longer frightens us to blind obedience. Educational philosophies have so fearlessly attacked the rigid, sour-faced conventions of the past that we often pause to reflect upon the reliability of our standards and creeds. The present social, economic, and political disorders tend to make us dubious of many things that our social institutions have designated as right or wrong. In fact, many of us have reached a dilemma from which we emerge not knowing what we believe or where or how to seek mental health or emotional stability.

However, above and beyond this state of mind there are a few things that seem to transcend human analization.

The stars still irrevocably follow their courses by night.

The silence of winter snows still continues to give way to the melodious rush of spring.

The breathless gray of the dawn is still followed by the crescendos of the sunset.

Consequently, with these notations, we come to the realization that far beyond human understanding there lies a force to which we must pay tribute—a force which western civilizations have termed God.

Humanity has selected many methods by which to pay homage to this Creator of all things. Rituals, festivals, holidays, physical privations, and psychic phenomena of all kinds have been prevalent, but the members of our Choir School have chosen the medium of music by which to communicate with all things Divine. Our temperaments are so attuned that we sincerely feel that the melodies and harmonies that have been voiced by Palestrina, Bach, Haydn, Beethoven, will do more to herald the presence of the Omnipotent than any other agency.

Hence, we have dedicated ourselves to the task of improving in a language that all men can understand—music. This service commemorates the first chapter in our quest for musical par-excellence. We will continue from year to year to delve into the thematic and harmonic construction of the classics, and thereby become better equipped to induce all those who enter this great cathedral to better appreciate the fine art of worshipful meditation.

To summarize, the curriculum of St. James Choir School has improved our general musicianship. The rendition of the immortal classics and hymns of the church has given us a mental, emotional, and spiritual impetus to reflect upon the lasting tablaturs of Christendom, and in these associations we have cultivated friendships that will endure long after our individual paths have parted.

To these values we pay tribute and dedicate our competencies to further bring the beauty of music and the psalms of Christendom not only to ourselves, but to this church, community, and city.

Winslow Cheney Memory Course

• Mr. Cheney again gives his special course in memorizing, at the summer session of the Juilliard School, New York. The success of the first course last year has resulted in its being expanded to almost twice as many class period this summer, with two points credit instead of one. Memorizing is important for every professional musician, not merely for practical but especially for psychological reasons. "Almost everyone is endowed by nature with an excellent memory;

the difficulty in memorizing music comes simply from the average person's lack of idea as to how to put his memory to work." Mr. Cheney's methods are the result of his own experience in memorizing much music of all schools, and of his efforts to formulate a procedure by which to gain "absolutely fool-proof memorization."

The course will be given at the piano, but will apply to all instruments. In addition to compositions assigned the class for memorizing, each student will receive special assistance in memorizing his own chosen pieces.

Guilmant Organ School Commencement

New York, May 24, 1938

• Some fifty alumni, students, graduates, and faculty formed the vested procession for the 37th commencement exercises in the old First Presbyterian, when eight graduates and two post-graduates of the '38 class received their diplomas. The organ compositions played by selected members of the class were:

Bach, Toccata & Fugue Dm

Maquaire, 1: Allegro

de Maleingreau, l'Agneau Mystique: Images

Vierne, 1: Finale

Bach, Toccata F

The post-graduates were Leda Carole Burt, Marie Hart Migkins; the graduates: Donald V. N. Conover, Laurence Dilsner, Elizabeth B. Howe, Mabel H. Johnson, Thelma Mount, Jack J. J. Obrotka, Priscilla Person, Christina Marie Senftleber. Winners of the various awards were:

Gold Medal, Miss Mount

Silver Medal, Miss Senftleber

First-year organ, Rebecca M. Haviland

First-year theory, Harold Whiting

The prizes for first-year work were respectively a set of compositions by Bonnet and Guilmant, and a set by Bonnet. The alumni association is performing a valuable work among its members by monthly distribution of mimeographed sheets giving news of its members and quoting anecdotes of Dr. Carl, many of them of real help to any serious organist.

St. James Choir School, Philadelphia

Data from the Ascension-Day calendar

• St. James' choir is composed of 20 boy sopranos, 6 altos (former boy choristers), 4 tenors, 4 basses. The 20 boys were chosen a year ago from among 100 applicants for the choir school which was then being organized. St. James' Church, by gifts of its members, gives each boy a full scholarship in the local Episcopal Academy where, in addition to their ordinary education, the boys receive daily training in music under the direction of Dr. Alexander McCurdy and Richard Purvis, the former, choirmaster of the Church, the latter, organist and assistant choirmaster. The St. James choir-boys serve also as the Academy chapel choir, singing at the services which open each school day.

At first the financial support came from a few individuals who, each of them, provided for one boy; there were others who provided for two boys, and there were smaller gifts that provided only partial support. Each boy costs \$300. a year. It is hoped that later scholarships will be endowed.

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¶ *The finest new organ literature by American composers* is being published or has been published by publishers whose advertisements are appearing in T.A.O.—check that too.

¶ *The finest concert organists in America*, those who have been getting the most engagements, regularly seek for more engagements through their advertising in T.A.O.

¶ *The finest conservatories in America for organists* are using the advertising pages of T.A.O. Need we name them? Alphabetically: American Conservatory, Guilman Organ School, Oberlin Conservatory, Pius X School of Liturgical Music, School of Sacred Music, Westminster Choir School—and eight special summer schools.

We can't get increased business when we show no interest in getting it, and we can't get much even then if we're still unknown. Prosperity can't be gotten on a wish-bone; it must be worked for, and earned.

Advertise to the Influential

THE AMERICAN ORGANIST, New York, N. Y.

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

August programs should reach the editorial office on or before July 14.

• WALTER BLODGETT

Museum of Art, Cleveland
July 3, 5:15

Wolstenholme's Handel Sonata

Karg-Elert, Now Thank we All

Schumann, Canons in B & Bm

McKinley, Mendon & Amsterdam Fantasies

July 3, 5:15

Bach, Fugue Ef

All Glory be to God

Prelude, Cantata 148

Vierne, 4: Minuet

Arne, Flute Solo

Williams, Prelude Cm

• ROBERT ELMORE

WFIL, Philadelphia, 10:00 p.m.

July 3, 10, 17, 24, 31

Kilgen broadcasts

*Franck, Piece Heroique

Russell-j, Bells of St. Anne

Weaver, Squirrel

Yon, American Rhapsody

*Gigout, Spanish Rhapsody

Debussy, Cortege

Bossi, Ave Maria

Tombelle, Toccata

*Yon, Son. Romant.: Finale

Kinder, A Summer Morning

Ungerer, Frere Jacques

Karg-Elert, In Dulci Jubilo

*Tombelle, Son. 2: Allegro

Yon, Canto Elegiaco

Bach, Passacaglia

*Skilton, American Indian Fantaisie

Clokey, Old Irish Air

Kramer, Eklog

Sowerby, A Joyous March

• CLAUDE L. MURPHREE

University of Florida, Gainesville

July 10, 17, 4:00

*Dittersdorf, Larehetto C

Berlioz, March to Scaffold

Schumann, Spring Sym.: Scherzo

Goldmark, In the Garden

Pierne, Little Lead Soldiers

Korsakov, Fandango

Prokofieff, March and Scherzo

Grieg, Symphonic Dance

Massenet, Fete Boheme

*Gluck, Ballet Suite

Raff, Parting March

Wagner, Andante C

Boellmann, Fantasy Dialogue

Moussorgsky, Exhibition Pictures

Ivanov, In the Mountains

Prokofieff, Gavotte & Finale

Moskowski, Malaguena

Rachmaninoff, Finale (Piano Con.)

"Series of four recitals presenting orchestral masterpieces arranged for organ, all from Appleton's Symphonic Masterpieces for Organ; these will tie up with a course in music appreciation" given by Mr. Murphee during the summer session.

• LESLIE P. SPELMAN

University of California

July 6, 13, 20, 2:00

*Handel, Occasional: Overture

Gluck, Orpheus: Air

Martini, Gavotte

Karg-Elert, Come Thou Spirit

Deck Thyself my Soul

Bach, Passacaglia

*Bach, Toccata F

Sonata 1

Hindemith, Sonata 2

Franck, Chorale 3

*Bach, Toccata & Fugue Dm

Frescobaldi, Toccata l'Elevazione

Pachelbel, Good News from Heaven

Andriessen, Sonata da Chiesa

Mulet, Chapel of Dead

Thou Art the Rock

Mr. Spelman is substituting for Alexander Schreiner, recitalist at the Tabernacle, Salt Lake City, during the summer.

• GEORGE WM. VOLKEL

Chautauqua, N. Y.

July 3, 6, 13, 17, 19, 20, 27

Hours not named

*Barnes, 2: Allegro

Avery, Nocturne F

Stoessel, La Media Noche

Stebbins, In Summer

Kroeger, Marche Pittoresque

Hadley, October Twilight

Nevin, Will o' the Wisp

Candlyn, Chanson

Maitland, Concert Overture

*Laland, Passacaglia

Bach, Arioso F

Toccata-Adagio-Fugue C

Couperin, Soeur Monique

Debussy, Girl with Flaxen Hair;

Cortege; En Bateau.

Franck, Chorale Am

*Karg-Elert, Komm Heiliger Geist

Aus Tiefer Not

O Durchbrecher aller Bande

Elgar, Allegro

Delius, On Hearing first Cuckoo

Dupre, Versets in G, Dm, Bf

Baird, Evening Song

Debussy, Sarabande

Maleingreau, Mystique: Nombres

*Bach, Prelude & Fugue Fm

Violin Son. 3: Andante

In Dulci Jubilo

Samazeuilh, Prelude

Bossi, Intermezzo; Scherzo Gm.

Dvorak, New World Largo

Mulet, Nave of a Church;

Rose Window; Thou art a Rock.

*Buxtehude, Prelude & Fugue Em

Bach, Dearest Jesus we are Here

I Cry to Thee Lord Jesus

In Thee is Gladness

Sicilienne

Schumann, Abendlied; Canon Bm.

Dupre, Prelude & Fugue Gm

Saint-Saens, Swan

Bonnet, Romance sans Paroles

Concert Variations

*Handel, Occasional:

Overture; Adagio; March.

Arne, Siciliana; Gigg.

Sibelius, Swan of Tuonela

Franck, Finale Bf

Bach, Sonata Ef

Toccata F

*Handel, Concerto Bf

Bach, My Heart is Fixed

Sonata Cm

Karg-Elert, Jerusalem du Hochgebaute

Grieg, Holberg Suite: Aria

Gigout, Grand Choeur Dialogue

PAST PROGRAMS

of Special Content

The purpose of this column is to present programs of special character and those by recitalists who have made their names nationally important.

• DR. MARSHALL BIDWELL

Carnegie Music Hall, Pittsburgh

*Willan, Andernach Choralprelud†

Wagner, Cradle-Song

Lohengrin Cathedral Procession

o-p. Franck, Fugue & Variation†

Mendelssohn's Sonata 1

Vierne, Carillon

Brahms, Remembrance

Russell-j, Up the Saguenay

o-p. Franck, Variations Symphonique

*Guilmant, Grand Choeur D

Rameau, Minuet & Gigue E

Haydn, String Quartet Serenade

Bedell, Marche Solennel†

Tchaikowsky, Overture 1812

Lewando, Lament

de Falla, Pantomime

Yon-l, Canto Elegiaco†

Floyd, Reflections of Old Soldier†

Sousa, Stars & Stripes Forever

†First-time in the series.

• F. RAYNER BROWN

St. Paul's, Los Angeles

McKinley, Amsterdam Fantasy

Vardell, Skyland

de Maleingreau, Musette

Barnes, Cantilene

DeLamarter, Gothic Prelude

Whitlock, Carol

Rowley, South Wind

Clokey, Legende

Sowerby, Comes Autumn Time

• DR. CHARLES M. COURBOIN

Wanamaker Auditorium, New York

Rededicating renovated organ

Bach, Prelude & Fugue Am

Franck, Andante

Bach, St. Matthew Finale

Russell-j, Song of Basket Weaver

Schubert, Ave Maria

Lang, Prelude to November

Schumann, Abendlied; Sketch 3.

• CHARLOTTE LOCKWOOD

Crescent Ave. Presb., Plainfield

The Bach Family

J. Heinrich, Have Mercy O Lord

J. Christoph, Prelude & Fugue

J. Michael, When My Last Hour

J. Bernhard, Thou Prince of Peace

J. Sebastian, Aria Am; Toccata F.

W. Friedemann, We Thank Thee Lord

J. C. Friedrich, Gigue-Rondo

C. P. Emmanuel, Fantasia & Fugue Cm

Program material arranged chronologically by composer's birth-year, excepting that C.P.E., seventh on the chronological list, furnished the finale.

Bach Teacher & Pupil Series

Bach, Capriccio

J. C. Kittel, Evening Prayer

J. C. H. Rinck, Rondo for Flutes

A. Hesse, Andante-Allegro

J. N. Lemmens, Fantasia The Storm

A. Guilmant, Pastorale

C. Dickinson, Storm King: Allegro

Each composer was the pupil of the one preceding him on the program; the recitalist is a pupil of the last-named composer.

Jacob's Les Heures Program

Sunrise—Lever de Soleil

Awakening—Le Reveil

Journeying to work—Depart du Troupeau

Vintage gatherers—Vendanges

Shepherd's song—Chanson du Berger

Noon—Midi

Rain—Pluie

Under walnut tree—Sous le Noyer

Return from vineyard—Revenant Vignes

Song of winepress—Chanson de Pressoir

Dance—La Ronde

Twilight—Tombe du Soir

These 12 pieces were from Georges Jacob's Les Heures Bourguignonnes, with English translations of the French titles for the benefit of the audience.

Transcription Program

Mozart, Figaro Overture

Humperdinck, Hensel: Prayer

Korsakov, Le Coq: Hymn to Sun

Verdi, Trovatore: Miserere

Brahms, Sapphic Ode

Schubert, Ave Maria

Tchaikowsky, Sym. 5: Andante Cantabile

Stravinsky, l'Oiseau Feu:

Ronde; Berceuse; Finale.

The first four were from operas, the next two songs, the remaining two orchestral.

T.A.O. awards the palm to Charlotte Lockwood for planning and presenting the

CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.

10th, major news-announcements.

15th, advance-programs, events-forecast.

20th, dead-line, last form.

Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.

Articles: typewritten, double-spaced.

THE AMERICAN ORGANIST

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most interesting recital series of the season; programs were played at 8:00 on the Sunday evenings of June.

• **EDWARD G. MEAD**

Earlham College

Sammartini, Allegro Vivace

Tartini, Air

Martini, Gavotte

Bach, Fantasia & Fugue Gm

Mendelssohn, Son. 6: Mvt. 1

Schumann, Canon Bm

Liszt, Andante Religioso

Franck, Piece Heroique

A. M. Greenfield, Prelude in Olden Style

Bonnet, Romance sans Paroles

Seder, Chapel of San Miguel

Yon-j, Primitive Organ

Bairstow, Evening Song

Jepson, Toccata G

The first four represented the 17th and 18th century, the next four the 19th, and the remaining six contemporary.

• **LESLIE P. SPELMAN**

University of California

American Program

Barnes' Petite Suite

Gillette, Deep River; Nobody Knows.

Dett, Mammy

H. A. Miller, Japanese Chime Clock

Clokey, Canyon Walls

Diggle, Vesper Prayer

Sowerby, Rejoice ye Pure in Heart

• **ADOLPH STEUTERMAN**

First M.E., Amory, Miss.

Rogers, Son. 1: Allegro*

Massenet, Meditation

Bornschein, French Clock

Massenet, Angelus

Bach, O Sacred Head

Prelude & Fugue D

Steuterman, Hymn Fantasia*

Kinder, Serenade

Marsh, Young Girl in Wind

Rubinstein, Kamennoi-Ostrow

Kroeger, Marche Pittoresque

Local highschool glee-club opened and closed the program.

MUSICALES

Church and Concert Compositions

• **N. LINDSAY NORDEN**

First Baptist, Reading

Choral Art Society

Weelkes, On the Plains

Gibbons, Silver Swan

Fletcher, Folly's Song

Brahms, Vineta

ar. Burleigh, Steal Away*

ar. Huntley, Swing Low

Norden, Charity*

Bach, B-Minor Mass excerpts*

The Society numbers 143 voices—59-45-17-22.

• **WILLIAM STRICKLAND**

St. Bartholomew's, New York

Community House Chorus

Beethoven, Heavens are Declaring

Sullivan, O hush thee my babe

Morley, It was a lover and his lass

ar. Davis, Good Night

Sullivan, Patience: 4 excerpts

Hindemith's Frau Musica

ar. Friedell, Eagle's Whistle

All Through the Night

Campbells are Coming

Chorus numbers 60 women, 33 men.

Beloit College

• The 91st commencement, June 13, announced total prizes and scholarships of \$1885. to 25 students, from \$15. to \$300. each. Max Garver Miranda and Mrs. Miranda of the music faculty presented the following selections at the various festivities:

Sibelius, Finlandia

Matthews, Caprice

Handel, Alcina Overture

Heavens are telling, Haydn

O be joyful, Gretchaninoff

Borodin, Au Couvent

Fletcher, Festival Toccata

Dubois, Fiat Lux

Bach, Jesu Joy of Man's

Mendelssohn, March, Op. 22

Heavens are declaring, Beethoven

Hear our prayer, Tchesnokoff

Guilmant, Marche Religieuse

The following organ-piano duets were presented on May 27 and June 3 concerts:

Wiegand, Harpe Ste. Cecile

Demarest, Fantasie

Bach, Jesu Joy of Man's

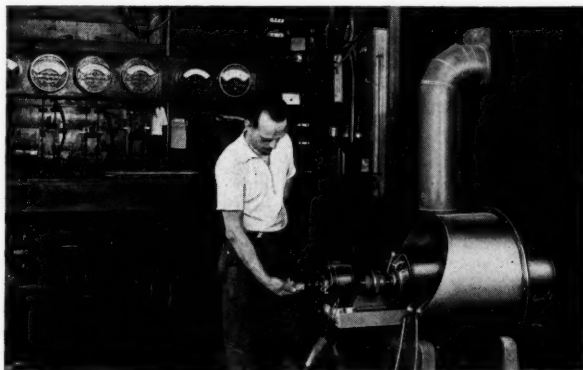
Seeboeck, Minuet a l'Antico

Nevin, Country Dance

Mendelssohn, Capriccio Brilliant

Improvisation Demonstration

• The form of the Schlieder-class improvisations by the four members (see June p. 225) was that of four four-movement works (Fantasia, Sonata, Suite, Sonata) in which the four students each played one movement of each work; by the time the demonstration was over, each had played various movements from adagios to fugues.



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Orgatron in Woodworth Residence

• Frederick B. Woodworth, Hempstead, L. I., N. Y., invited the L.I.A.G.O. to visit his home for the annual meeting May 23 and inspect the new model Everett Orgatron recently purchased. Dr. Alexander Russell and William A. Goldsworthy were guests of honor, the former to talk about and the latter to play the Orgatron.

American Conservatory

• The current graduates included 22 Mus. Mas. and 40 Mus.Bac. winners, among them James Cunliff, Charles Forlines, Hazel Quinney, and Mario Salvador, all Van Dusen pupils.

J. Frank Frysinger

• returned to his work, First Presbyterian, York, Pa., June 19 after an illness that began in February and necessitated two periods in the hospital and an operation; he is now on the road to recovery.

Two Orchestral Works

• out of fifty submitted have been chosen for publication by the Juilliard School: Werner Josten's Symphony in F and Gardner Read's Sketches of the City.

Peace, Perfect Peace

• "Not a composer within 'three hoops and a holler,' praise be," says the card from W.A.G.'s 'Uncle George,' whose card pictures three billygoats on top of a mountain, which Uncle George declares constitute "the original Vox Humana." And he's darned near right, yes?

Norman A. Lindsay

• became organist of Glading Memorial Presbyterian, Philadelphia, in 1935 when the church had no choir, and now has a senior choir of 34 and junior of 28. In addition to organ he studied voice and piano; after three years with Audubon Lutheran he went to the Germantown Baptist, and in 1935 to his present post.

Dover, Ohio

• St. John's Reformed dedicated its organ June 12 in recital by Don Pearson. Organ-builder not named.

Dr. Nita Akin

• Nita Akin, one of the recitalists under LaBerge management, received the honorary Mus.Doc. degree June 6 from Southwestern University, Georgetown, Texas.

Melville Smith

• gave a recital June 9 in the Chapel, Hartford College, Oxford, England. Mr. Smith fed them pre-Bach, two modern Frenchman, and Copland's Passacaglia.

Aurora, Ill.

• Mario Salvador dedicated an organ in First Congregational, May 24; builder not named.

Church Gets Some Money

• Madison Avenue Presbyterian, New York, receives \$178,615. from the estate of Bertha Kauffmann Cutter. Seth Bingham is organist of the church.

Profit, \$338.54

• The New Friends of Music Inc., New York, announce a net profit of \$338.54 out of a gross income of \$18,195. for the season's concerts. The 1936-7 season scored a deficit of \$407.95.

Folk-Songs of New Palestine

• Nigun, 111 Fifth Ave., New York, is publishing a collection of 30 "folksongs of the new Palestine" selected "from among several hundred Hebrew folksongs composed since the turn of the century."

A. G. O. Notes

• This column is confined to a brief record of activities and such events as may have some permanent importance in the history of the American organ world; column closes morning of the 15th each month.

Indianapolis: Indiana chapter presented Edwin Arthur Kraft of Cleveland in recital May 18.

Los Angeles: The Pacific Coast regional convention was held June 7 & 8 in University of California; players: Ralph Travis, Clarence Mader, Winifred J. Bengson, Dr. Edward Shippen Barnes, Leslie P. Spelman; speakers: Dr. Barnes, Arthur Leslie Jacobs, Richard Keys Biggs, Ruth Krehbiel Jacobs, Arnold Schoenberg.

Meridan, Conn.: Hartford chapter held a hymn festival May 1 in First Congregational; 14 hymns were sung. Program said 30 choirs from 9 cities participated.

Oberlin, Ohio: Lake Erie region, three Ohio chapters participating, held a convention in Oberlin College June 21 & 22. Players: Wm. S. Bailey, Laura Louise Bender, Arthur R. Croley, Wm. I. Green, Arthur B. Jennings, Edward G. Mead. Speakers: Louis E. Daniels, Dr. Harvey B. Gaul, Henry V. Stearns.

Tallahassee: Four chapters were guests of the Florida chapter in the 'first southeastern convention' May 9 to 11, Florida State College for Women. Players: Lila Belle Brooks, Evelyn Bayless, Emilie Parmalee, Thomas M. Lyles, Dr. Charles M. Courboin. Speakers: Gertrude T. Baker, Agnes G. Bishop, Wilbur Rowand. There was also the award of composition prizes, for C. W. Dieckman's Adoro Te Devote and Bonita Crowe's "Prayer of a Righteous Man," both of which were performed for the occasion.

New York: Headquarters presented its 'annual service' May 26 in St. Bartholomew's, six choirs participating.

Van Dusen Notes

• Robert Griswold won the American Conservatory organ contest and accordingly appeared June 14 as soloist with the Conservatory Orchestra, playing Cole's Piece Heroic for organ and orchestra.

Marian Snyder has been appointed to College Church, Wheaton, Ill.

Mario Salvador entertained the Van Dusen Club at the new Wicks organ in his home, May 16. May 19 the Club gave a dinner to bring together the founders and present members; the Club was founded in 1925, membership confined to pupils of Frank Van Dusen, American Conservatory.

Pupils' Recitals

• Robert Elmore presented Dorothy Hornberger in recital May 16 in Kynett Memorial M. E., Philadelphia.

Frank B. Jordan, Illinois Wesleyan University, presented 16 majors in a program May 24, 5 American composers, 2 Belgian, 4 French, 3 German, etc. The players were Beatrice Alexander, Robert Baker, Mary Barr, Lois Brenton, Gwendolyn Compton, Esther Leonard, Virginia Ann Lovelock, Ruth Martin, Clarence Massey, Elaine Modahl, Raymond Olson, Margaret Peters, Jessie Mae Raglan, Marion Snavely, Evelyn Mae Spikre, James Marion Winn.

Hugh Porter presented Ronald Hall in New York University, May 29, courtesy of Alfred M. Greenfield of the University faculty.

Dale Young presented Arnold Mueller in recital May 16 in Jordan Conservatory; Andrews and Jepson represented American composers on the program.

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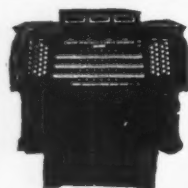
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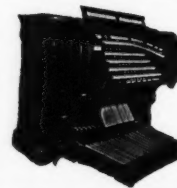
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Edith E. Sackett

• who is conducting two summer-courses, in Portland and New York, for directors of junior choirs, has received letters from former students now conducting junior-choirs in India and Korea. Her Maine course is being fostered by various organizations, including the Maine Council of Religious Education. All other facts about Miss Sackett's courses will be found in the proper columns, as listed in the current summer-course index.

William Ripley Dorr's Choir

• St. Luke's Choristers, Long Beach, Calif., and their string ensemble gave programs of church music in All Saints', Montecito; Trinity, Santa Barbara; St. Anthony's Seminary, Santa Barbara (where they were given a luncheon by the Franciscan Fathers); and on July 1 the opening program of the concert series in Redlands Bowl.

Dale W. Young

• of Indianapolis received his Mus.Bac. degree June 10 from Jordan Conservatory.

Sanford, Fla.

• Claude L. Murphree dedicated the 2m Moller (unit of 4 registers) in the First Methodist, June 28.

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• has closed its doors and turned its fine building over to the bankers, another victim of an extortionate, communist-encouraging government that spends billions for reelection but not one cent for the preservation of constitutional rights this nation was founded on and had to fight twice to preserve against just such tyrants and false servants as have captured the government structure today in Washington and 48 state capitals. And do any of our readers still think what the political thieves and scoundrels are doing is of no concern to the church world?

Quincy Porter

• of Vassar College music faculty has been appointed dean of the faculty of the New England Conservatory. Mr. Porter graduated from Yale in 1919 and from the Yale School of Music in 1921. For six years he taught theory in Cleveland Institute of Music, had a two-year Guggenheim fellowship, spent three years in Paris, and has been prominent as a composer.

Leslie P. Spelman

• of the University of Redlands is substituting as guest recitalist for Alexander Schreiner in the University of California while Mr. Schreiner again spends the summer in recital work in Salt Lake City.

Cole Watkins

• recently appointed to the First M.E., Lancaster, Pa., has added two more choirs to the group, one for junior-high boys, the other for girls, "bridging the gap between our present junior (grade-school age) and vesper (senior high) organizations . . . this brings the total of our choirs to five, with a sixth group, composed of children from six to eight and preparatory to the present junior choir, in prospect."

Recital Attendance Increases

• George William Volkel reports increased attendance for his May series of recitals in Emmanuel Baptist, Brooklyn, and a congregation of about 300 for the May 29 musicale, in spite of the 'holiday exodus' from the city; Haydn's "Creation" was the offering, and it marked the end of the full chorus until the fall.

Choir Picnic

• The Cathedral Choir of the First Congregational, Los Angeles, on May 15 went to Recreation Lodge in Elysian Park for a Sunday morning breakfast at 7:30, with about 100 choristers present. About half the members arrived at 5:30 and prepared the breakfast, the other half doing the dishes later. An entertainment program was given from 9:00 to 10:00, and by 10:30 all were back at church for the morning service. How many churches are liberal enough to take pride in such an event?

On Church Finance

• The First Congregational, Los Angeles, to which Arthur Leslie Jacobs was recently appointed, prints the following schedule of suggested weekly pledges for its members, based on yearly incomes:

\$12.00 weekly on	\$20,000.
6.00 weekly on	10,000.
5.00 weekly on	9,000.
4.50 weekly on	8,000.
4.00 weekly on	7,000.
3.50 weekly on	6,000.
2.75 weekly on	5,000.
2.25 weekly on	4,000.
2.00 weekly on	3,500.
1.75 weekly on	3,000.
1.50 weekly on	2,500.
1.00 weekly on	2,000.
.75 weekly on	1,500.
.50 weekly on	1,000.

All of which is a good idea, though the schedule should be revised, for as it stands it would take 2.6% from the man whose income is already painfully low and only 3.1% from men whose incomes are plentiful. It would seem that 1% for the poor man and 6% for the well-to-do would be more in keeping with the spirit of Christianity. Why shouldn't every church have some such definite schedule suggested to its members?

Help Wanted

• A reader wants to know where he can see a copy of Zellner's arrangement of Bach's Passacaglia, for harmonium; if any reader has a copy the editorial office will be glad to know about it.

Dr. Roland Diggle

• has been appointed a member of the joint commission on the revision of the hymnal for the Episcopal denomination.

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Kilgen Notes

• The following churches have placed contracts with the Kilgen factory since those reported in our June issue; those marked * have purchased the new model 'petit ensemble' with its beautifully modernized detached console, as described in these pages some months ago:

Boise, Idaho: First Scientist.*
 Detroit: Our Lady of the Rosary is having its organ completely rebuilt.
 Eagle Pass, Texas: Lady of Refuge.*
 Greek Creek, Ill.: St. Mary's.*
 Parma, Ohio: First United Brethren.*
 St. Louis: Christy Memorial M.E. has ordered a 2m for summer installation.
 Vinton, Va.: Baptist Church.*
 Waco, Texas: Baylor University.*
 Wauwatosa, Wisc.: St. Camillus Hospital.*

Lincoln, Neb.

• Rudge Memorial Chapel, Wyuka Cemetery, dedicated its 2-21 Lincoln organ May 22 in recital by J. C. Norman Richards. Stoplist in later columns.

Rockville, Md.

• St. Mary's Church dedicated its Wicks on May 8, Conrad Bernier guest organist.

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• H. William Hawke entertained a hundred local organists at a demonstration of his new Aeolian-Skinner organ in St. Mark's, with a program of organ music:

Bossi, Chorale Df
 Couperin, Soeur Monique
 Williams, Rhosymedre Prelude
 Vienne, Scherzetto
 Karg-Elert, Nun Danket alle Gott
 Bach, Prelude & Fugue Bm

This Day it is so Full

Jesus My Reliance

Christ Lay in Bonds

Tournemire's Suite 48 for All Saints

The first part of the program was played by Marguerite Krauss, the Bach and Tournemire by Mr. Hawke. One organist commented that "no one had ever heard Tournemire until they heard it on such an organ."

Mr. Hawke comments:

"There is no doubt that the usual American organist (the pace having been set by Farnam) uses his stops to better advantage than any other national body, but I do not think that on the whole there is enough difference in style—Tournemire and Bach have nothing in common so far as registration is concerned."

Prize to Miss Lucke

• Katharine E. Lucke, organist of First Unitarian, Baltimore, and teaching harmony, ear-training, and improvisation in Peabody Conservatory, was awarded first prize in music, by the National League of American Pen Women, for her Intermezzo for cello, and second prize for her song, "Since you awakened love for me."

Choir-Contest Winners

• The finals in the junior-choir contests sponsored by the Music Education League, held in Union Theological Seminary, New York, June 7, awarded a silver cup to Elizabeth B. Cross' girls' choir of the First Baptist, White Plains, N. Y., with a rating of 96.3%, making Mrs. Cross' second consecutive winning of first place; her choir consists of 45 girls between the ages 11 and 17. With a rating of 93% in the unison section, Anne Merritt's junior choir of Summerfield M.E., Port Chester, also won a silver cup.

Substitutes Available

• T.A.O.'s registration bureau has registrants available for summer substitute work in the Metropolitan district.

Chicago, Ill.

• A Hartford organ-builder invades Chicago and secures a contract from St. Peter's R.C. Church to build a 3-33, all new pipework, for summer installation. The new Austin will have a divided Great; unison, octave, twelfth, and fifteenth unenclosed, the other five voices expressive. Calvin Brown of Austin's Chicago office represented the builder and is already installing the instrument. Stoplist in a later issue when full details can be presented.

Branford, Conn.

• First Congregational has placed an order with the Hall Organ Co. for a 2-20 for August installation; specifications by Samuel R. Warren, Hall technical director; several ranks from the old organ are being incorporated in the new.

Nebraska City, Neb.

• First Presbyterian dedicated its 2-8 straight, built by Lincoln Organ Co., in recital, May 15, by J. C. Norman Richards.

Dr. Charles M. Courboin

• was decorated May 25 with Knighthood in the Order of Leopold, "highest decoration given by the Belgian government to a civilian," in recognition of his "artistic talents and efforts" made since coming to the United States to further the appreciation of Belgian composers." In 1920 he was decorated with the Order of the Crown of Belgium.

Ifor Jones

• organist in Westfield, N. J., has been elected to succeed Dr. Bruce Cary as conductor of the Bethlehem Bach Choir.

Mr. Jones was born in Wales, studied in the Royal Academy of Music, London, was associated with the British National Opera for a time, came to America in 1927, is on the faculty of the Womans College, New Brunswick, N. J., organized and is conductor of various choral groups, including a Bach Cantata Club and Handel Choir.

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Closes Choir Year

• Ralph E. Marryott in the Presbyterian Church, Jamesburg, N. J., gave a special service May 22 to mark the close of the choir year. Former choristers and the Jamesburg Choral Society arrived at the Church at 3:00 for a special rehearsal, and the choir guild served a buffet supper. The program:

Bach, Our Father Which Art

He Who Relies

"O Lamb of God," McCollin

"Savior hear us," Brahms

"Steal Away," Negro spiritual

"Lo a voice to Heaven," Bortniansky

Franck, Adagio Am

"God that madest," trad. Welsh

"Night shadows falling," Flemming

"God so loved the world," Stainer

"We praise Thee," trad. Netherlands

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Choir Recognition Service

• Frederick A. Snell of St. Mark's Lutheran, Williamsport, Pa., gave the following 'choir recognition service' May 22:

Demarest, Grand Aria

"With a voice of singing," Shaw

"Blessed are the pure," Jones

"There's a Friend," Holler

"Accept our thanks," Sibelius

"Glorious things are spoken," Haydn

"Magnificat," Plainsong tone 5

"Nine-fold Kyrie," Missa Marialis

"If thou but suffer," Neumark

"Hallelujah Chorus," Handel

"Worship," Shaw

The seniors sang Shaw and Jones, and then the following choirs sang one selection each, in order, children's choir, young people, sopranos, contraltos, tenors, basses, all united for the Handel and Shaw. The choirs comprise 24 seniors, 23 young people, and 43 children. "Our local newspapers have co-operated nicely this past season, having published both programs and photographs of the choirs. This was the first year of a full-time music program at St. Mark's."

Portland, Maine

• The Maine F.M.C. held its 14th annual convention in Kennebunk, May 19 to 21, with organ and choir work taking prominent attention. There was a session on American music; Maine composers represented throughout the convention in all types of compositions included J. Henry McLellan, Fred Lincoln Hill, Edith Lowell, Alton L. Robinson, Frances T. Wiggin. The church-music department was directed by Mae F. Haviland of Portland. Mrs. Haviland is the moving spirit back of the special summer-course for junior-choir directors to be given late in July by Edith E. Sackett, with the backing of three Portland organizations; there will be three sessions daily in St. Luke's Cathedral choir-rooms.

Kyle Dunkel

• died June 4 in New York after an illness of several weeks. He was born in Ohio 52 years ago, graduated from Trinity Choir School, New York, studied with Marcel Dupre, was organist of Christ Church in Dayton before the war, of the American Pro-Cathedral in Paris for three years after the war, and since 1925 was organist of All Angels, New York. He was a bachelor and is survived only by a brother.

Charles E. Gannon

• died May 10 in his 76th year; for many years he had been organist of St. Matthew's and St. Aloysius, Washington, D. C.

Preston Ware Orem

• died in Philadelphia May 26 of heart attack while conducting the Mastbaum School orchestra in the premier of his *Out of the West*. He was born in Philadelphia 73 years ago, studied organ with Dr. H. A. Clarke, received his Mus.Bac. from the University of Pennsylvania, was organist of St. Paul's Pro-Cathedral in Los Angeles from 1889 to 1895, taught in the Philadelphia Conservatory in 1896, and then till 1905 was with the Combs Conservatory; from 1901 to 1910 he was organist of Walnut Street Presbyterian. He was best known in the organ world as Editor of the organ-department of *The Etude* for many years, and for his arrangements and editions of organ music. In recent years he was associated with Clayton F. Summy Co.

Colston Hall, Bristol

• The 4-125 Willis organ in Bristol, Eng., is fully described in a 6x8 32-page booklet issued by Henry Willis & Sons, London. The instrument was built in 1900, "the last large instrument constructed under the aegis of Father Willis." It was enlarged in 1905 by another builder, and early last year the Willis factory added 31 registers, with 8' Chimes, 4' Celesta, and Vibraphone at 8', 5 1/3', and 4'. Recitals on the enlarged organ were given by Bonnet, C. D. Cunningham, Dupre, Germani, and G. Thalben-Ball, with American composers—believe it or not—represented by Sowerby's Pageant, MacDowell's *Maestoso*, Yon's *Primitive Organ*. "The pitch of the organ has been lowered to the accepted modern concert pitch of C-522—this in itself a colossal task." Those interested in organ-building should secure a copy of the booklet, for the sake of the explanatory matters that go with the specifications.

Rochester Organ Company

• announces withdrawal from active business, as of April 29, according to the May 18th letter of its president, Donald S. Barrows.

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Organ Music

Seth BINGHAM: *Forgotten Graves*, in Fsm, 4p. e. (Carl Fischer, 50¢). The second of five *Pastrol Psalms*, this one not on a Biblical text but inspired by "the little country graveyard overgrown with myrtle." "Snatches" of three "well-loved hymns" are used adroitly in the texture. This one dodges full-organ and makes use of the Vox and soft strings; it's meditative music of a sort that will make the service a richer experience, especially if the calendar reprints the program-note supplied by the Composer.

BRAHMS: *Eleven Choralpreludes*, 27p. me. (E. B. Marks Music Corp.) An edition in which J. Stuart Archer drops the C-clef Brahms used and transcribes instead for normal clefs, but a greater advantage is that the chorale tune is given its original German text and a free English translation, right along with the notes of the chorale as they appear in the organ pieces. These choralpreludes ought to be in every church repertoire; they may be difficult to appreciate at first hearings, but their values increase with repetitions—and that's the type of literature the organ world needs to use.

Louis J. GEHRM: *Choral-Fantasia on Old Hundred*, 6p. md. (Gray, 75¢). A new composer shows what he can do with an old theme; parts of it are very simple, other parts are crashingly bombastic and are sure to make the congregation stop talking and pay attention to the organist.

Maurice Green, ar. H. Wall: *Two Trios*, 6p. e. (Novello-Gray, \$1.00). From "a collection of lessons for the harpsichord," if you need such lessons. Mr. Green died in 1755.

Henry Hadley, ar. E. R. Larson: *October Twilight*, 2p. me. (C. Fischer, 40¢). A bit of mood-painting from Op. 95-2.

William H. HARRIS: *Four Short Pieces: Prelude, Reverie, Interlude, Scherzetto*, 13p. me. (Novello-Gray, \$1.50). All very churchly bits for postludial use.

R. Cochrane PENICK: *Two Choralpreludes*, 6p. me. (Gray, 75¢). The first, "The cross our true and only hope"; "O God in heaven look down on me." Two bits of church music, both quite creditably written.

Gatty SELLARS: *Sunset at the Abbey*, in G. 6p. e. (Sam Fox Pub. Co., 60¢). A melody piece for the church service, calling for effective use of Chimes, though Chimes are not essential. It's the kind of music that can be read at sight, though the registration should be carefully selected by experiment; excellent for the evening service.

Dr. Leo SOWERBY: *Pageant of Autumn*, 24p. d. (Gray, \$1.75). Here is something for organists with the best fingers, and minds that have not been awed by the Atlantic; it doesn't make a composition any better because it has crossed the ocean. Who knows but that this one may be good, even very good? Its length is pretentious, and so is it; we have wanted concert pieces not so shallow as toccatas nor so long as sonatas. Well, here's one. What will we do about it? Let the publisher keep on holding the bag and the composer keep on writing music without the benefit of wide public criticism of what he's already written? That's not the way to cultivate a contemporary organ repertoire that will make the organist's profession worth employing.

To play this work, the organist must have abundant technic. Next, he must be willing to work. Third, he must know the importance of registration. Continuity, a dramatic plan, the driving force to carry it through—all are essential. It's much easier to grab a piece of Bach or something from abroad; it must be mentally very much easier, judged by the great number of recitalists who are doing it, have been doing it for decades. But that's no way to build art. Let some of our competent players put this on their programs, and then report to T.A.O. for the benefit of all, what they and

their audiences, after repeated hearings, think of it.

Albert Stoessel, ar. Philip James: *La Media Noche*, 5p. me. (C. Fischer, 60¢). Mr. Stoessel must have written this before he became important; our sober musicians in high position must not write tunes and rhythms or they'll get a bad name. But who will play it? Certainly no one in church. Few and far between are they who on recital programs care to give their audiences anything so delightful and sprightly as this.

Charles VARDELL: *Skyland*, 6p. me. (Gray, 75¢). A combination of moody harmonies to picture its title, and "Barbara Allen," a folksong of great antiquity, which limits the piece to recital use. We're inclined to believe that, given a fine sense of color, this piece could be put over to the advantage of the organist and the delight of the audience. For that purpose it has a good program-note on the title-page. Some double foot-work is needed in part of it.

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Choir Music

*A — Bach, ar. J. Holler: "Come dearest Lord," 4p. me. (Gray, 12¢). In 3-4 rhythm; all cultured people will recognize this through one of Stokowski's superb arrangements, and when such a great musician has touched a piece of music there isn't anything else any of the rest of us can do.

*A5 — Max Bruch, ar. H. V. Milligan: "Evening Hymn," 12p. me. (Gray, 15¢). A lovely piece of church music, on the quiet order, built on the combination of a solo voice (high) and accompanying or antiphonal chorus; that is, the solo voice carries the thought and the chorus echoes "Jubilate amen," nothing more. But this jubilate is quiet and restrained, not jubilant. The whole thing has genuine churchliness throughout; it's also musical and appealing; by all means get it.

A4+ — Dr. Eric DeLAMARTER: "How lovely are Thy dwellings," 11p. co. a. me. (FitzSimons, 20¢). Another

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AW — R. Nathaniel DETT: "*Now rest beneath night's shadows*," 8p. cu. me. (J. Fischer & Bro., 15c). The only difficulty here will be in finding or developing contralto voices able to give a good low E-flat. Again we have musical music, not clever notes, and the writing is kept simple enough to produce a sincere piece of church music fit for the best services and within reach of all. Nothing of Negro spiritual flavor this time. Certainly a good anthem.

*AW — Cesar Franck, ar. G. S. Bement: "*Celestial chorus*," 14p. c. me. (J. Fischer & Bro., 20c). From the oratorio "*The Beatitudes*," and given a piano accompaniment that adds much to the sum total of effect, though more than good enough to deserve an organ accompaniment built on the same lines. It is not necessary to describe the flavor of Franck's music; enough to say this composition is typical of Franck and a lovely piece of music that fits a chorus or quartet of women's voices perfectly. The range of the various voice-parts is quite conservative and within easy reach of any good choir. Music like this means more to a congregation with each repetition.

A5 — Harvey GAUL: "*Christ of the fields and flowers*," 8p. cu. me. (Galaxy, 15c). Here's a piece of music that is real music and as poetical and beautiful as the idea behind its text. The requirements? An organist who knows what music is and who still has musical feeling; a body of highly-trained professional singers, if possible; and a congregation educated at least one stage beyond the 1890's. It's the real thing.

A8 — Margaret P. INGLE: "*Awake my soul*," 6p. me. (Gray, 15c). A jubilant anthem intended for unaccompanied singing; strong rhythmic themes, commanding favorable attention. Page 3 is no doubt intended for men's voices, two-part basses answered by two-part tenors, the women's voices joining at the end. It's a fine praise anthem for a morning service.

A — H. W. JONES: "*Hymn to the Holy Trinity*," 6p. me. (Novello-Gray, 15c). One of the better anthems for Trinity Sunday; musical, well constructed, effective writing for voices, not block-harmony but rather with independent movement of under-voices here and there. Altogether a good anthem for its special purpose.

Robert Leech Bedell's "*Blue Horse Inn*" (Schubert) is a fine hit-song for baritone. Joseph Fletcher's "*Perfect Love*" (Pond) is a lovely melody for high voice.



"SONGS OF PRAISE FOR AMERICA"

A hymnal edited by Louis E. Daniels

• 6x9, 267 pages. (Oxford, \$1.00). The Editor is canon of Mr. Kraft's Cathedral in Cleveland, so the book ought to be good. "This volume is . . . a supplement to other hymnals. It is not intended to displace larger books already in use . . . In making selection . . . emphasis has been laid upon . . . hymns of service and children's hymns." There are 16 'fa-burdens' (faux-bourbons) and descants. "Tunes in this collection steer away from the sentimental type . . . A feature . . . is the collection of canticles and psalms pointed for speech-rhythm chanting in accordance with the best current English usage."

"PILGRIM HYMNAL"

Revised edition 'for free churches'

• 6x9, 551 hymns and responses, 91 pages of responsive readings, litanies, prayers. (Pilgrim Press, \$1.00). "Prepared to meet the need for a high-grade, inexpensive hymnal," says the publisher's announcement. Structurally the book meets all requirements—indexed in every way, texts always between the two staves, engraving excellent. Glancing through the book we find all the old stand-bys, some of them all too often missing in common congregational use, sometimes because they are not in the hymnals; and along with them are some of the better of the newer hymns, and some conservative ones that will be quite new to most congregations. Among the new ones are adaptations of some of the tunes and carols that came into popularity as anthems hardly a decade ago. Certainly it seems to do more than the publisher claims for it.

"HYMNS OF THE SPIRIT"

A hymnal by the Unitarian and Universalist Commissions

• 6x9, 576 hymns, 164 pages of responses, etc. (Beacon Press, \$1.25). Says the publisher's announcement: "This hymn-book for use by all religious liberals has been prepared by two commissions from the Unitarian and Universalist fellowships working together in a common cause with the utmost fidelity and skill. As a result, the hymns and the services have a breadth and inclusiveness that are unparalleled." Other facts, similarly taken, are that it has 525 'hymns' and 374 tunes; all the old tunes of good quality are retained; each hymn-text has been set to its own tune, and many alternative tunes are provided. America furnishes 50 tunes, England 138, France 21, Germany 90; 185 tunes are more than 100 years old, 65 are at least 300 years old. Here then is another hymnal which the organist should not let his congregation fail to examine when a modern hymnal is needed.

Key to Publishers Made Easy

• While T.A.O.'s Key to Publishers is intended to enable the magazine to give more data to its readers, rather than for the readers' use in supplying more data to the magazine, the Key is so logical in its make-up for the larger American publishing houses that an explanation may be of service.

The Key merely uses the first letter appearing in any prominent name. There are several Fischers and Schirmers, hence the F and S would not do; but it so happens that the first letter appearing in the official name is not often duplicated, hence T.A.O.'s Key to Publishers merely uses the first letter, thus:

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We believe these publishers are most frequently represented in current choir and organ repertoire. Readers in submitting programs and repertoire lists will do well to continue to use the full name of the publishers, rather than the key-letters, unless they are as fussy & finicky as T.A.O. tries to be in dealing with matters of this kind.

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